

The Department of Music

of

The University of Alberta

presents

DR. FORDYCE PIER

IN A LECTURE/RECITAL

"THE CONTEMPORARY GERMAN TRUMPET:
CONSTRUCTION, TONAL CHARACTERISTICS AND REPERTOIRE"

WITH

JANET SCOTT HOYT, *piano*

ALVIN LOWREY, WILLIAM DIMMER, AND DAWN HAGE, *trumpets*

THE UNIVERSITY OF ALBERTA FACULTY BRASS QUINTET

ALVIN LOWREY, *trumpet*

KAY McCALLISTER, *horn*

FORDYCE PIER, *trumpet*

MALCOLM FORSYTH, *tenor trombone*

CHRISTOPHER TAYLOR, *bass trombone*

Sunday, October 9, 1983 at 8:00 p.m.
Convocation Hall, Old Arts Building

SYMPHONY NO. 3

"Posthorn Solo" from 1st Movement

GUSTAV MAHLER
(1860-1911)

KONZERT F-MOLL (Op.18)

Allegro moderato

Adagio religioso

Rondo: Allegro scherzando

OSKAR BÖHME
(1870-1938)

TRUMPET SECTION EXCERPTS FROM:

SYMPHONY NO. 1

GUSTAV MAHLER
(1860-1911)

SYMPHONY NO. 7

ANTON BRUCKNER
(1824-1896)

ALSO SPRACH ZARATHUSTRA

RICHARD STRAUSS
(1864-1949)

FOUR SONGS FOR BRASS

1. Kriegslied

2. Lied

3. Volkslied

4. Trinklied

LUDWIG MAURER
(1789-1878)

THE UNIVERSITY OF ALBERTA

THE DEPARTMENT OF MUSIC

presents

THE UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE

Dr. Fordyce Pier, Director

and

Dr. John Iltis, Guest Conductor

with

THE UNIVERSITY OF ALBERTA ALUMNI BAND

Sunday, October 16, 1983 at 8:00 PM
Convocation Hall, Old Arts Building

Toccata and Fugue in D Minor J.S. Bach
(1685-1750)
trans. by Erik Leidzen

Apocalypse (1978) Robert Jager
(b. 1939)

Jazz Tangents (1969) David Ward-Steinman
(b. 1936)

- I. With tension; Fast and swinging
- II. Slow and free; Slow Blues; Driving;
Slow Blues; Slow and free
- III. Fast and swinging

INTERMISSION

Dr. John Iltis, Guest Conductor

March No. 2 for the Marriage of the
Duke of Orleans (1837) Gioacchino Rossini
(1792-1868)
ed. Douglas Townsend

English Dances for Band (1950-51) Malcolm Arnold
(b. 1921)

- I. Andantino
- II. Vivace
- III. Mesto
- IV. Allegro risoluto

English Folk Song Suite (1924) Ralph Vaughan-Williams
(1872-1958)

- I. March: "Seventeen Come Sunday"
- II. Intermezzo: "My Bonnie Boy"
- III. March: "Folk Songs from Somerset"

THE UNIVERSITY OF ALBERTA BAND ALUMNI

with

THE SYMPHONIC WIND ENSEMBLE

THE SYMPHONIC WIND ENSEMBLE

PICCOLO

Marg Daly

FLUTE

Jonathan Bayley

Patti Tooth

Sandra Butner

OBOE

Joanne Allen

Brenda Sych

BASSOON

Jeff McCune

CLARINET

John Newman

Rick Harris

Karen Sloan

Bohdan Hilash

Keith Greenfield

Lori Kirkey

BASS CLARINET

Daniel Sutherland

ALTO SAXOPHONE

Chris Helman

Sherri Goethe

TENOR SAXOPHONE

Tom Saumer

BARITONE SAXOPHONE

Colleen Irwin

CORNET

Ross Hill

Judy Wishloff

Linda Brown

Don McNeill

TRUMPET

Clarence Samuelson

Cheryl Struk

HORN

Laszlo Klein

Marilyn Kidd

Susan Belcher

Grant Dunlop

TROMBONE

Colin Haydu

Byron Trekofski

Dwayne Sedgwick

BARITONE

Chris Carlson

TUBA

Greg Parry

STRING BASS

Wendy Simpson

PERCUSSION

Douglas Blackley

Rod Kirkpatrick

Bruce Anderson

Jay Walbaum

Brent Gray

Among Alumni joining in for the performance of the Vaughan-Williams are:
Brian Appleby, trumpet; Garth Archer, horn; Gerry Buccini, clarinet; Carl
Derfler, clarinet; David Hoyt, horn; Peter Holt, trombone; Wendy McCullough,
saxophone; Doug McLeod, clarinet; Laurelie Nattress, saxophone; Gerry Onciul,
horn; Daniel Otteson, trumpet; Allen Simonson, oboe; Christopher Taylor,
bass trombone.



The Department of Music

of

The University of Alberta

presents

**The Nicholas Arthur Kilburn
Memorial Concert 1983**

SHURA CHERKASSKY, pianist

Tuesday, October 18, 1983 at 8:00 p.m.

Convocation Hall, Old Arts Building

This series of annual concerts has been organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his sons Nicholas Weldon and Peter (B.A., University of Alberta, 1929).

PROGRAM

Chaconne Bach/Busoni

Etudes Symphoniques, Op. 13 Schumann


INTERMISSION

Sonata, Op. 1 Berg

Funerailles Liszt

Tannhauser Overture Liszt
(concert paraphrase)

Mr. Cherkassky is represented by Sheldon Soffer
Management Inc., New York.



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GEBURT MARIA

O was muss es die Engel gekostet haben,
nicht aufzusingen plötzlich, wie man aufweint,
da sie doch wussten: in dieser Nacht wird dem Knaben
die Mutter geboren, dem Einen, der bald erscheint.

Schwingend verschwiegen sie sich und zeigten die Richtung,
wo, allein, das Gehört lag des Joachim,
ach, sie fühlten in sich und im Raum die reine Verdichtung,
aber es durfte keiner nieder zu ihm.

Denn die beiden waren schon so ausser sich vor Getue.
Eine Nachbarin kam und klugte und wusste nicht wie,
und der Alte, vorsichtig, ging und verhielt das Gemühe
einer dunkelen Kuh. Denn so war es noch nie.

THE BIRTH OF MARY

O what it must have cost the angels not to
suddenly burst into song, the way a person
bursts into tears, because they knew: on
this night the mother of the boy would be
born, of the One who would soon appear.

Whirling, they concealed their knowledge and
showed the place where, alone, the farm of
Joachim lay. Oh, they felt in themselves and
in the place a pure consolidation; but none of
them could descend to that place.

For both of the parents were beside themselves
with the goings on. A neighbor came and dis-
cerned but knew not how, and an old one
prudently went out and quieted the mooing of
a dark cow. For it had never been like this
before.

DIE DARSTELLUNG MARIA IM TEMPEL

Um zu begreifen, wie sie damals war, musst du dich erst an eine Stelle rufen, wo Säulen in dir wirken; wo du Stufen nachfühlen kannst; wo Bogen voll Gefahr den Abgrund eines Raumes überbrücken, der in dir blieb, weil er aus solchen Stücken getürmt war, dass du sie nicht mehr aus dir ausheben kannst; du rissest dich denn ein. Bist du so weit, ist alles in dir Stein, Wand, Aufgang, Durchblick, Wölbung--, so probier, den grossen Vorhang, den du vor dir hast, ein wenig wegzuzerren mit beiden Händen: Da glänzt es von ganz hohen Gegenständen und übertrifft dir Atem und Gestalt. Hinauf, hinab, Palast steht auf Palast, Geländer strömen breiter aus Geländern und tauchen oben auf an solchen Rändern, dass dich, wie du sie siehst, der Schwindel fasst. Dabei macht ein Gewölk aus Räucherständern die Nähe trüb; aber das Fernste zielt in dich hinein mit seinen graden Strahlen--, und wenn jetzt Schein aus klaren Flammenschalen auf langsam nahenden Gewändern spielt: wie hältst du's aus?

Sie aber kam und hob den Blick, um dieses alles anzuschauen. (Ein Kind, ein kleines Mädchen zwischen Frauen.) Dann stieg sie ruhig, voller Selbstvertrauen, dem Aufwand zu, der sich verwöhnt verschob: So sehr war alles, was die Menschen bauen, schon überwogen von dem Lob

in ihrem Herzen. Von der Lust sich hinzugeben an die innern Zeichen: Die Eltern meinten, sie hinaufzureichen, der Drohende mit der Juwelenbrust empfing sie scheinbar: Doch sie ging durch alle, klein wie sie war, aus jeder Hand hinaus und in ihr Los, das, höher als die Halle, schon fertig war, und schwerer als das Haus.

THE PRESENTATION OF MARY IN THE TEMPLE

In order to understand how she was then, you must first place yourself in a place where pillars work within you; where you are in full relationship with the steps; where dangerous arches bridge the abyss of a great room; where what remains in you can no longer be lifted up without tearing yourself down; where you are so broadened that everything in you is as stone; walls, stairs, vistas, domes. Then probe the great curtain that is before you, pulling it a little to the side with both hands: light shines on you from inconceivably high objects and takes away your breath and sense of feeling. Up and down, palace stands upon palace, balustrades stream broader from other balustrades, and such a brink plunges before you that when you see it, you become overwhelmed by dizziness. All around the air is heavy with a cloud of incense, but in the distance you see such powerful beams of light; and now the shining of clear flaming bowls plays on slowly approaching gleaming vestments: How can you contain it all?

She came, however, and lifted her glance to take in all of this. (A child, a little girl among women). Then she stood quietly, full of her own self-meaning and the extravagance of the place moved aside for her, so greatly was everything built by men so outweighed by the praise in her heart; by the desire to give herself up to inner signs. Her parents thought they were presenting her. The threatening one with the jeweled breast seemed to receive her. But she went through everything, small as she was, past every helping hand. And in her destiny, that was higher than the hall, all was final and graver than the house.

VERKÜNDIGUNG ÜBER DEN HIRTEN

Seht auf, ihr Männer. Männer dort am Feuer,
die ihr den grenzenlosen Himmel kennt,
Sterndeuter, hierher! Seht, ich bin ein neuer
steigender Stern. Mein ganzes Wesen brennt
und strahlt so stark und ist so ungeheuer
voll Licht, dass mir das tiefe Firmament
nicht mehr genügt. Lässt meinen Glanz hinein
in euer Dasein: o, die dunklen Blicke,
die dunklen Herzen, nächtliche Gesichte,
die euch erfüllen. Hirten, wie allein
bin ich in euch. Auf einmal wird mir Raum.
Staunet ihr nicht: der grosse Brodfruchtbaum
warf einer Schatten. Ja, das kam von mir.
Ihr Unerschrockenen, o wisset ihr,
wie jetzt auf eurem schauenden Gesichte
die Zukunft scheint. In diesem starken Lichte
wird viel geschehen. Euch vertrau ichs, denn
ihr seid verschwiegen; euch Gradgläubigen
redet hier alles. Glut und Regen spricht,
der Vogel Zug, der Wind und was ihr seid,
keins überwiegt und wächst zur Eitelkeit
sich mäsend an. Ihr haltet nicht
die Dinge auf im Zwischenraum der Brust,
um sie zu quälen. So wie seine Lust
durch einen Engel strömt, so treibt durch euch
das Irdische. Und wenn ein Dornesträuch
aufblühte plötzlich, dürfte noch aus ihm
der Ewige euch rufen, Cherubim,
wenn sie gerühten neben euer Herde
einherzuschreiten, wunderten euch nicht:
ihr stürztet euch auf euer Angesicht,
betetet an und nenntet dies die Erde.

Doch dieses war. Nun soll ein neues sein,
von dem der Erdkreis ringender sich weitet.
Was ist ein Dornicht uns: Gott fühlt sich ein
in einer Jungfrau Schoos. Ich bin der Schein
von ihrer Innigkeit, der euch geleitet.

THE ANNOUNCEMENT ABOVE THE SHEPHERDS

Look up, you men. Men there by the fire.
You who know of the boundless heavens.
Astrologers, look here.

See, I am a newly rising star. My entire
nature burns and glows so strongly and is so
tremendously full of light, that the deep
firmament means nothing to me. Let my splendor
into your existence.

O the dark looks, the dark hearts, the nocturnal
fates that fill you. Shepherds, how singularly
I am in you. All of a sudden there is room
for me. Don't marvel that the great breadfruit
tree threw a shadow. That came from me.

O you undismayed, if you knew how brightly the
future shines on your gazing faces. In this
intense light much will occur. To you I entrust
it for you are prudent. To you upright men of
deep beliefs everything speaks: the heat and the
rain, the birds, the wind, and what you are, all
speak, with nothing taking precedence over any
other and becoming vain. You don't constrain the
things of earth within your breast in order to
abuse them. So by His desire an angel comes to
you so you can carry the news to the world.

For if a thornbush were suddenly to burst into
flame and you thought the almighty one was calling
or if cherubim chose to walk beside your flocks,
you would not wonder. You would throw yourselves
on your faces and call this the earth.

But that was. Now there shall be a newness, from
which the circle of the earth will expand itself
outward. What is a flaming bush to us: God
finds his way to us in a virgin's womb. I am
the radiance of her inner being that goes with you.

GEBURT CHRISTI

Hättest du der Einfalt nicht, wie sollte dir geschehn, was jetzt die Nacht erhellt? Sieh, der Gott, der über Völker grollte, macht sich mild und kommt in dir zur Welt.

Hast du dir ihn grösser vorgestellt?

Was ist Grösse? Quer durch alle Masse, die er durchstreicht, geht sein grades Los. Selbst ein Stern hat keine solche Strasse, siehst du, diese Könige sind gross,

und sie schleppen dir vor deinen Schoss

Schätze, die sie für die grossten halte, und du staunst vielleicht bei dieser Gift--: aber schau in deines Tuches Falten, wie er jetzt schon alles übertrifft.

Aller Amber, den man weit verschifft,

jeder Goldschmuck und das Luftgewürze, das sich trübend in die Sinne streut: alles dieses war von rascher Kürze, und am Ende hat man es bereut.

Aber (du wirst sehen): Er erfreut.

THE BIRTH OF CHRIST

If you had not possessed such simplicity, how would the events that are illuminated by this night have fallen to you? See, the God, that holds sway over nations of people, makes himself humble and comes in you to the world. Did you imagine him to be greater? What is greatness?

The course of His destiny moves across all things. Now even a star has such a route. Do you see? These kings are great and they place before your lap treasures that they reserve for the greatest. And perhaps you marvel at these gifts.

But see in the folds of your shawl, he already surpasses everything. All amber, that one ships from afar, every work in gold, and all incense that can descend heavily to the senses. All of these are of short duration, and in the end they become as nothing.

But (you will see) He brings joy.

RAST AUF DER FLUCHT IN AEGYPten

Diese, die noch eben atemlos
flohen mitten aus dem Kindermorden:
o, wie wären sie unmerklich gross
über ihrer Wanderschaft geworden.

Kaum noch dass im scheuen Rückwartsschauen
ihres Schreckens Not zergangen war,
und schon brachten sie auf ihrem grauen
Maultier ganze Städte in Gefahr;

denn sowie sie, klein im grossen Land,
--fast ein Nichts--den starken Tempeln nahten,
platzten alle Götzen wie verraten
und verloren völlig den Verstand.

Ist es denkbar, dass von ihrem Gange
alles so verzweifelt sich erlost?
Und sie wurden vor sich selber bange,
nur das Kind war namenlos getrost.

Immerhin, sie mussten sich darüber
eine Weile setzen. Doch da ging--
sieh: der Baum, der still sie überhing,
wie ein Dienender zu ihnen über:
er verneigte sich. Derselbe Baum,
dessen Kränze toten Pharaonen
für das Ewige die Stirnen schonen,
neigte sich. Er fühlte neue Kronen
blühen. Und sie sassen wie im Traum.

REST ON THE FLIGHT INTO EGYPT

These, who even now were breathlessly fleeing
from the midst of the slaughter of the innocents:

O how great they imperceptibly had become as a
result of their wanderings. Scarcely, as they
timidly looked back, had the terror of their
misery faded than they, on their grey mule, were
putting whole cities in jeopardy. For as they,
insignificant in a great land--almost as nothing--
went past ominous temples, all of the idols burst
as if betrayed, and totally lost their signifi-
cance. Is it conceivable that by their progress
everything was so desperately enraged? They
became fearful of themselves.

Only the child was unspeakably trusting.

Finally, they had to rest for awhile.

But then--see: the tree, that hung quietly over
them, went over to them as a servingman: it
bowed down. The very same tree whose leaves
eternally circle the foreheads of the dead
Pharaohs bowed down. It felt new crowns blooming.

And they sat as in a dream.

Konnte sie denn anders, als auf ihn stolz sein, der ihr Schlichtestes verschönte? War nicht selbst die hohe, grossgewöhlte Nacht wie äusser sich, da er erschien?

Ging nicht auch, dass er sich einst verloren, unerhört zu seiner Glorie aus? Hatten nicht die Weisesten die Ohren mit dem Mund vertauscht? Und war das Haus

nicht wie neu von seiner Stimme? Ach, sicher hätte sie zu hundert Malen ihre Freude an ihm auszustrahlen sich verwehrt. Sie ging ihm staunend nach.

Aber da bei jenem Hochzeitsfeste, als es unversehns an Wein gebracht,-- sah sie hin und bat um eine Geste und begriff nicht, dass er widersprach.

Und dann tat ers. Sie verstand es später, wie sie ihn in seinen Weg gedrängt: denn jetzt war er wirklich Wundertäter, und das ganze Opfer war verhängt,

unaufhaltsam. Ja, es stand geschrieben. Aber war es damals schon bereit? Sie: sie hatte es herbeigetrieben in der Blindheit ihrer Eitelkeit.

An dem Tisch voll Früchten und Gemüsen freute sie sich mit und sah nicht ein, dass das Wasser ihrer Tränenröusen Blut geworden war mit diesem Wein.

Could she be anything but proud of him who made even the simplest things beautiful for her? Wasn't even the night, accustomed as it was to greatness, beside itself that he appeared?

Wasn't it true that even when he was lost as a child his glory became greater? Hadn't the wisest ones stopped talking and listened in his presence? And wasn't the house made new with his voice?

Oh, she had to conceal her joy for him hundreds of times in order to keep it from shining forth.

She followed him, amazed.

But here at this wedding feast when there was no more wine to be brought--she looked at him and begged a gesture of him and could not understand his reluctance.

And then he performed it.

She understood later how she had pushed him onward in his path; for now he was truly a miracle-worker, and the entire sacrifice was irrevocably hung upon him.

Yes, it stood written.

But was it prepared sufficiently at that time? She: she had hastened the time by the blindness of her vanity.

At the table full of fruits and vegetables she rejoiced with the rest, and did not see that the water of her tearducts had become blood with the transformation of the wine.

MARIA VERKÜNDIGUNG

Nicht dass ein Engel eintrat (das erkennen),
erschreckte sie. So wenig andre, wenn
ein Sonnenstrahl oder der Mond bei Nacht
in ihrem Zimmer sich zu schaffen macht,
auffahren--, pflegte sie an der Gestalt,
in der ein Engel ging, sich zu entrüsten;
sie ahnte kaum, dass dieser Aufenthalt
mühsam für Engel ist. (O wenn wir wüssten,
wie rein sie war. Hat eine Hirschkuh nicht,
die, liegend, einmal sie im Wald eräugte,
sich so in sie versehn, dass sich in ihr,
ganz ohne Paarigen, das Einhorn zeugte,
das Tier aus Licht, das reine Tier--.)
Nicht, dass er eintrat, aber dass er dacht,
der Engel, eines Junglings Angesicht so
so zu ihr neigte, dass sein Blick und der,
mit dem sie aufsaß, so zusammenschlugen,
als wäre draussen plötzlich alles leer
und, was Millionen schauten, trieben, trugen,
hineingedrängt in sie: nur sie und er;
Schaun und Geschautes, Aug und Augenweide
sonst nirgends als an dieser Stelle--: sieh,
dieses erschreckt. Und sie erschrakn beide.
Dann sang der Engel seine Melodie.

THE ANNUNCIATION OF MARY

Not that an angel entered, understand, frighten-
ing her. That was no more than if a sunbeam or the
moon at night had appeared, and his form could
not have caused her anger. However, she could
not understand that this containment is difficult
for angels

(O if we could only know how pure she was.
Didn't a hind, lying in the forest look upon
her once and become so rapt in gazing upon her
that it lost itself and--without mating--
conceived the unicorn--the animal of light--
the beast of purity.)

Not that the angel appeared, but that he spoke;
a boy's countenance drawing so near to hers that
his glance and hers were so drawn together that
suddenly everything was as empty. And yet what
millions thought, saw and did was crowded into
that gaze: just she and him: the one beholding
and the one beheld; the one seeing and the
other being seen, were nowhere but in this
place--see: it was frightening, and it frightened
both of them.

Then the angel sang his song.

Noch erging sie's leicht im Anbeginne,
doch im Steigen manchmal ward sie schon
ihres wunderbaren Leibes inne,--
und dann stand sie, atmend, auf den hohen
Judenbergen. Aber nicht das Land,
ihre Fülle war um sie gebreitet;
gehend fühlte sie: man überschreitet
nie die Grösse, die sie jetzt empfand.

Und es drängte sie, die Hand zu legen
auf den andern Leib, der weiter war.
Und die Frauen schwanken sich entgegen
und berührten sich Gewand und Haar.

Jede, voll von ihrem Heiligtume,
schützte sich mit der Gevatterin.
Ach der Heiland in ihr war noch Blume,
doch den Täufer in dem Schoos der Muhme
riss die Freude schon zum Hüpfen hin.

ARGWOHN JOSEPHS

Und der Engel sprach und gab sich Mühe
an dem Mann, der seine Fäuste ballte:
Aber siehst du nicht an jeder Falte,
dass sie kühl ist wie die Gottesfrüh.

Doch der andre sah ihn finster an,
murmelt nur: Was hat sie so verwandelt?
Doch da schrie der Engel: Zimmermann,
merkst du's noch nicht, dass der Herrgott handelt?

Weil du Bretter machst, in deinem Stolze
willst du wirklich den zur Rede stellen,
der bescheiden aus dem gleichem Holze
Blätter treiben macht und Knospen schwelln?

Er begriff. Und wie er jetzt die Blicke,
recht erschrocken, zu dem Engel hob,
war der fort. Da schob er seine dicke
Mütze langsam ab. Dann sang er lob.

At first it went easily with her, but sometimes
she became aware of the presence inside her wonderful body. She stood, breathing heavily, on the high hills of Judea. But not the land, rather her fullness was broad about her; in going she was aware of it, and noone could exceed the greatness that she felt. It moved her to lay her hand on the other body that was farther along than she. And the women swayed against each other and touched each other's garments and hair. Each of them, filled with the holy presence within them, shared the comfort of her cousin. Ah, the holy one in her was still just a blossom, but the baptist in the womb of the aunt was so enraptured that he leapt for joy.

JOSEPH'S DOUBT

And the angel spoke, and took pains with the man who balled his fists: "Can't you see in every fold she is as new as the spring of God?" But the other one looked at him darkly, muttering: What has changed her so much? Again the angel called out: "Carpenter, can't you see that God is handling this?"

In your pride you make boards from wood; will you really take Him to taks that, from the same wood, makes leaves to spring and buds to swell?

He understood.

As he lifted his frightened glance to the angel, he was gone. He slowly pulled off his thick cap.

Then he sang praise.

VOR DER PASSION

O hast du dies gewollt, du hattest nicht
durch eines Weibes Leib entspringen dürfen:
Heilande muss man in den Bergen schürfen,
wo man das Harte aus dem Harten bricht.

Tut dirs nicht selber leid, dein liebes Tal
so zu verwusten? Siehe meine Schwäche;
ich habe nichts als Milch- und Tränenbäche,
und du warst immer in der Überzahl.

Mit solchem Aufwand wardst du mir verheissen.
Was tratest du nicht gleich wild aus mir hinaus?
Wenn du nur Tiger brauchst, dich zu zerreißen,
warum erzog man mich im Frauenhaus,

ein weiches reines Kleid für dich zu weben,
darin nicht einmal die geringste Spur
von Naht dich drückt--: so war mein ganzes Leben,
und jetzt verkehrst du plötzlich die Natur.

PIETA

Jetzt wird mein Elend voll, und namenlos
erfüllt es mich. Ich starre, wie des Steins
Inneres start.

Hart wie ich bin, weiss ich nur Eins:

Du wurdest gross--

... und wurdest gross,
um als zu grosser Schmerz
ganz über meines Herzens Fassung
hinauszustehn.

Jetzt liegst du quer durch meinen Schoss
jetzt kann ich dich nicht mehr
gebären.

BEFORE THE PASSION

O if this was your will, you should not have
sprung forth from a woman's body; Saviours
should be dug for in mountains where the hard-
ness is broken free from the hard.

Does it give you no suffering to devastate your
dear valley so? See my frailty; I have nothing
but streams of milk and tears, and you were
always foremost.

With such extravagance you were promised to me.
Why didn't you break away from me and leave?
If all you need is tigers to tear you apart,
why was I brought up in the house of women, to
weave a soft, pure garment for you, that had
not a single seam to cause you discomfort--;
Thus was my entire life, and now you suddenly
turn nature inside out.

PIETA

Now my misery is full, and it fills me unspeakably.
I stare the way the inside of a stone would stare.
As hard as I am, I know only one thing.

You grew--

...and grew,
until you came to stand as the greatest pain
of my life entirely beyond the grasp of my
heart.

And now you lie across my lap.
Now I can never give you birth again.

STILLUNG MARIA MIT DEM AUFERSTANDENEN

Was sie damals empfanden: ist es nicht
vor allen Geheimnissen süß
und immer noch irdisch:
da er, ein wenig blass noch vom Grab,
erleichtert zu ihr trat:
an allen Stellen erstanden.
O zu ihr zuerst. Wie waren sie da
unaussprechlich in Heilung.
Ja, sie heilten, das wars. Sie hätten nicht nötig,
sich stark zu berühren.
Er legte ihr eine Sekunde
kaum seine nächsten
ewige Hand an die fraulich~~e~~ Schulter.
Und sie begannen
stillwie die Bäume im Frühling,
unendlich zugleich,
diese Jahreszeit
ihres aussersten Umgangs.

CONSOLATION OF MARY WITH THE RISEN CHRIST

What they felt at that time, is it not sweet
beyond all mysteries, and yet still an earthly
thing: that he, still a little pale from the
grave, freed from his burden, risen above all
things, walked to her. Oh, to her first.
They were inexpressibly involved in healing.
They healed and were healed, that was all.
They had no need to touch each other very much.
For a second he lay his soon-to-be eternal
hand on her womanly shoulder. And they began,
as silently as the trees in spring, infinitely
together, this season of their closest communion.

VOM TODE MARIA

I

Derselbe grösse Engel, welcher einst
ihr der Gebärung Botschaft niederbrachte,
stand da, abwartend, dass sie ihn beachte,
und sprach: Jetzt wird es Zeit, dass du erscheinst.
Und sie erschrak wie damals und erwies
sich wieder als die Magd, ihn tief bejahend
Er aber strahlte, und unendlich nahend,
schwand er wie in ihr Angesicht--und hiess
die weithin ausgegangenen Bekehrer
zusammenkommen in das Haus am Hang,
das Haus des Abendmahls. Sie kamen schwerer
und traten bange ein: Da lag, entlang
die schmale Bettstatt, die in Untergang
und Auserwählung rätselhaft getauchte,
ganz unversehrt, wie eine Ungebrauchte,
und achtete auf englischen Gesang.
Nun da sie alle hinter ihren Kerzen
abwarten sah, riss sie vom Übermass
der Stimmen sich und schenkte noch von Herzen
die beiden Kleider fort, die sie besass,
und hob ihr Antlitz auf zu dem und dem...
(o Ursprung namenloser Tränen-Bäche).

Sie aber legte sich in ihre Schwäche
und zog die Himmel an Jerusalem
so nah heran, dass ihre Seele nur,
austretend, sich ein wenig strecken musste:
schon hob er sie, der alles von ihr wusste,
hinein in ihre göttliche Natur.

II

Wer hat bedacht, dass bis zu ihrem Kommen
der viele Himmel unvollständig war?
Der Auserstandne hatte Platz genommen,
doch neben ihm, durch vierundzwanzig Jahr,
war leer der Sitz. Und sie begannen schon
sich an die reine Lücke zu gewöhnen,
die wie verheilt war, denn mit seinem schönen
Hinüberschnehen füllte sie der Sohn.

OF THE DEATH OF MARY

I

The same great angel, which first brought her the
message of her pregnancy stood there, waiting,
until she noticed him, and said: Now it is time
that you appear. And she was frightened as before
and acted again as when she was a young girl, by
giving her assent. He became filled with
radiance and somehow drew nearer, vanishing as
if into her face--and called to the apostles
who were gone away, to gather together in the
house on the hill--the house of the last supper.

They came with heavy hearts and gravely entered
the house: She lay there, on the narrow bed--
stead, immersed in her slow decline and heavenly
election, as inviolate as a newborn child;
listening to the angelic song. Now she saw them
waiting behind their held candles, and pulled
herself away from the richness of the heavenly
voices, and gave them from her heart the garments
she possessed, and lifted her face to this one
and then that one...

(Oh, source of numberless streams of tears).

Then she lay back weakly and drew the heavens
down toward Jerusalem, so closely that her soul
only had to step out a little to reach it. For
already He who knew all about her was bringing
her into her Godly state.

II

(Variation 1)
Who would have thought that until she appeared
much of heaven was incomplete? The Risen One
had taken his place, but beside him, for twenty-
four years, had been an empty place.

(Variation 2)
They had begun to get used to the gap there, for
the Son had filled it with his magnificent
radiance.

So ging auch sie, die in die Himmel trat, nicht auf ihn zu, so sehr es sie verlangte; dort war kein Platz, nur Er war dort und prangte mit einer Strahlung, die ihr wehe tat. Doch da sie jetzt, die rührende Gestalt, sich zu den neuen Seligen gesellte und unauffällig, licht zu licht, sich stellte, da brach aus ihrem Sein ein Hinterhalt von solchem Glanz, dass der von ihr erhellte Engel geblendet aufschrie: Wer ist die?

Ein staunen war. Dann sahn sie alle, wie Gott-Vater oben unsern Herrn verhielt, so dass, von milder Dämmerung umspielt, die leere Stelle wie ein wenig Leid sich zeigte, eine Spur von Einsamkeit, wie etwas, was er noch ertrug, ein Rest irdischer Zeit, ein trockenes Gebrest-- , Man sah nach ihr: sie schaute ängstlich hin, weit vorgeneigt, als fühlte sie: ich bin sein längster Schmerz--: und stürzte plötzlich vor. Die Engel aber nahmen sie zu sich und stützten sie und sangen seliglich und trugen sie das letzte Stück empor.

III

Doch vor dem Apostel Thomas, der kam, da es zu spät war, trat der schnelle längst darauf gefasste Engel her und befahl an der Begräbnisstelle:

Dräng den Stein beiseite. Willst du wissen, wo die ist, die dir das Herz bewegt: Sieh: sie ward wie ein Lavendelkissen eine Weile da hineingelegt,

dass die Erde künftig nach ihr rieche in den Falten wie ein feines Tuch. Alles Tote (fuhlst du), alles Sieche ist betaubt von ihrem Wohlgeruch.

(Variation 3)

So it was that as she entered into heaven, she didn't go to him, as much as she desired to; for there was no place, only He was there, glowing with a radiance that was painful to look upon.

(Variation 4)

But as she, a moving figure, went and joined the newly departed and, light upon light, stood inconspicuously, there burst from her being such a glow, that being illuminated by that light an angel cried: Who is she?

(Variation 5)

There was amazement. Then they all saw that God the Father was holding back our Lord so that the empty place, played upon by a mild twilight was revealed like a small grief, a trace of loneliness, like something that He still carried with Him, a remnant of his earthly time, a shriveled infirmity-- . They looked at her: she looked out anxiously and leaned far out, as if she felt: "I am his most enduring agony"--and suddenly collapsed forward.

(Coda)

The angels lifted her up to themselves and singing blissfully carried her the last step of the way.

III

In front of the apostle Thomas, who came too late, stepped the swift angel who had long been waiting in this place, and gave them directions concerning the burial place.

Roll the stone aside. Would you like to know where she is who moved your heart so. See: she was laid here for awhile like a lavender pillow, that the earth might in the future bear her scent in its folds, as in a lovely garment. All death (you feel) all illness is dulled by her sweet perfume.

Schau den Leinwand: wo ist ein Bleiche,
wo er blendend wird und geht nicht ein?
Dieses Licht aus dieser reinen Leiche
war ihm klärer als Sonnenschein.

Staunst du nicht, wie sanft sie ihm entging?
Fast als war sie's noch, nichts ist verschoben.
Doch die Himmel sind erschüttert oben:
Mann, knie hin und sieh mir nach und sing.

See the linen shroud: where is a bleachery
where it can be made so white and not shrink?
The light from this pure dead body made it clearer
than the sunshine could. Do you not marvel at
how softly she passed away from it? Almost as if
she was still there, nothing is disturbed.

Yet the heavens are shuddering above:

Man. Kneel down. Look upon me...
and sing.



THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

ST. CECILIA ORCHESTRA

MALCOLM FORSYTH, CONDUCTOR
Jonathan Paul, Concertmaster
Leo Parth, solo piano

*Sunday, October 23, 1983 at 8:00 PM
Convocation Hall, Old Arts Building*

Orchestra

Violin I

Jonathan Paul, concertmaster
Martin Berger
Nancy Bias
Cathy Boehm
Frank Dunnigan
Kim Fisher
Lois Harder
Karen Opgenorth

Viola

Ron Komarniski, principal
Glenn Archiblad
Kelly Kucey
Sandra McClellan

Violin II

Liz Ambrock, principal
Kevin Filewych
Leslie Harding
Dale Karpinski
Chris Leybold
Winifred Schroer
Cathy Stephen
Irene Werner

Violoncello

Christoff Matyja, principal
Laura Backstrom
Victoria Clarke
Harry Stamhuis
David Wright

Double Bass

Neal Evans, principal
Wes Caswell

Wind Personnel listed on back page

Exploration Fanfare (1978) Malcolm Forsyth
(b. 1936)

Brass ensemble conducted by Fordyce Pier

Overture, "Coriolanus", Op. 67 (1807). Ludwig van Beethoven
(1770-1827)

Piano Concerto No. 3 in C Minor, Op. 37 (1800?) Ludwig van Beethoven
(1770-1827)

Allegro con brio

Largo

Rondo: Allegro

INTERMISSION

Symphony No. 5 in B^b Major, D. 485 (1816) Franz Schubert
(1797-1828)

Allegro

Andante con moto

Menuetto and Trio: Allegro molto

Allegro vivace

Karelia Suite, Op. 11 (1893) Jean Sibelius
(1865-1957)

Intermezzo

Ballade

Alla Marcia

Flute and Piccolo

Marg Daly, principal
Melanie Galloway
Lisa Nelsen

Clarinet

Dan Sutherland, co-principal
John Newman, co-principal

Horn

Juanita Spears, co-principal
Susan Belcher
Laszlo Klein, co-principal
Laurie Yerman

Trombone

Chris Carlson, principal
Colin Haydu
Todd Strynadka

Timpani

Doug Blackley

Oboe and English Horn

Joanne Allen, principal
Rosemary Speakman
Melissa Duchak

Bassoon

Sherri Goethe, principal
Colleen Cassady

Trumpet

Ross Hill, co-principal
Bruce Smith, co-principal
Judy Wishloff

Tuba

Greg Parry

Percussion

Rod Kirkpatrick
Bruce Anderson

The Department of Music
The University of Alberta
presents

A CONCERT OF PIANO TRIOS

JANET SCOTT-HOYT, piano
NORMAN NELSON, violin
PAUL PULFORD, cello

Thursday, October 27, 1983 at 8:00 PM
Convocation Hall, Old Arts Building

PROGRAMME

TRIO IN E^b Op. 1. No. 1 L. VAN BEETHOVEN
(1973) (1770-1827)
THREE NOCTURNES ERNEST BLOCH
(1924) (1880-1959)

INTERMISSION

TRIO IN B^b Op. 99 FRANZ SCHUBERT
(1826) (1797-1828)

The Department of Music welcomes Mr. Pulford who, as visiting cellist, will also appear with the University of Alberta String Quartet at Convocation Hall, on Tuesday, November 29th, 1983.

*The Department of Music
of
The University of Alberta
presents*

JACK GLATZER

UNACCOMPANIED VIOLIN RECITAL

*Friday, November 4, 1983 at 8:00 PM
Room 1-23 Fine Arts Building*

PARTITA IN D MINOR J.S. BACH
ALLEMANDA (1685-1750)
COURANTE
SARABANDE
GIGUE
CHACONNE

SONATA FOR UNACCOMPANIED VIOLIN VITTORIO GIANNINI
PRELUDIUM - CON BRAVURA (1903-1966)
CANTABILE
ALLEGRO

INTERMISSION

12 CAPRICES NICOLÒ PAGANINI
 (1782-1840)

MEET THE MASTERS

MASTERCLASS WITH SIDNEY HARTH, VIOLIN

*Saturday, November 5, 1983 at 1:00-3:30 PM
Buchanan Hall, Alberta College
10041 - 101st Street, Edmonton*

1. Joan Saber
Janet Scott-Hoyt, piano

Sonata for Violin and Piano (1949)

William Walton
(1902-1983)

2. Andrew Yeung

Concerto No.1 in G Minor, Op.26

Max Bruch
(1838-1920)

3. Kimberly Fisher
Sylvia Shadick, piano

Introduction and Rondo Capriccioso (1870)

Camille Saint-Saëns
(1835-1921)

INTERMISSION

(10 minutes)

4. Julie Kang
Vera Sheen, piano

Concerto No.1 in G Minor, Op.26

Max Bruch
(1838-1920)

5. Brett Molzan
Vera Sheen, piano

Concerto No.2 in C Major (ca. 1765)

F.J. Haydn
(1732-1809)

6. Teo Tetel
Vera Sheen, piano

Concerto No. 2 in D Minor, Op.22

Henryck Wieniawski
(1835-1880)

Forthcoming workshops in the "MEET THE MASTERS" Series:

*Gyorgy Sebok, Piano (Feb. 18); Barry Tuckwell, Horn (Mar. 12);
Donald Bell, Voice (Mar. 31); Uri Mayer, Conducting (Apr. 21)*



*The Department of Music
of
The University of Alberta*

presents

LILLIAN UPRIGHT

LECTURE/RECITAL

The History of the Prelude in Keyboard Music

*Monday, November 14, 1983 at 8:00 P.M.
Convocation Hall, Old Arts Building*

ORGAN PRELUDES

Praeambulum in C	Tablature of Adam Ileborgh, 1448
Praeambulum super G	Buxheim Organ Book, c. 1470
Praeambulum in re	Tablature of Leonhard Kleber, 1524
Intonazione Settimo Tono	Andrea Gabrieli (1510-1586)
Chorale Prelude, "Ich ruf' zu dir, Herr Jesu Christ" (1713-1717)	Johann Sebastian Bach (1685-1750)

HARPSICHORD PRELUDES

Praeludium in F Dorian	John Bull (1563-1628)
Prelude in G Minor	Jean-Henri d'Anglebert (1628-1691)
Prelude in A Minor (English Suite No. 2) (1715)	Johann Sebastian Bach (1685-1750)

PIANO PRELUDES

Preludes Op.28, Nos. 7, 2, 24 (1835)

Fryderyk Chopin
(1810-1849)

Preludes Vol. II (1910-1913)

Canope

General Lavine-eccentric

Claude Debussy
(1862-1918)

Six Preludes (1942-1947)

Allegretto--scherzando

Andantino tranquillo

Lento--come elegia

Broad--in declamatory style

Slowly--in sad meditation

Allegro appassionato

Violet Archer
(b. 1913)

*This program is in partial fulfillment of the degree of D.Mus. for
Ms. Upright*

*The Department of Music
of
The University of Alberta*

presents

ART SONG RECITAL

*Tuesday, November 15, 1983 at 5:00 P.M.
Convocation Hall, Old Arts Building*

From Die Schöne Müllerin, Op.25
Das Wandern
Wohin
Halt!

Franz Schubert
(1797-1828)

Gerhard Kruschke, tenor
Loretta Dueck, pianist

Per la gloria

Giovanni Bononcini
(1672-1750)

Nacht und Träume, Op.43, No.2

Franz Schubert

Gretchen am Spinnrade, Op.2

Margaret Evans, soprano
Mildred Reintjes, pianist

Le violette

Alessandro Scarlatti
(1659-1725)

Come raggio di sol

Antonio Caldara
(1670-1736)

Im Frühling, Op. posth.

Franz Schubert

Lisa Tinney, mezzo-soprano
Roxanne Classen, pianist

From Liederkreis, Op. 39
In der Fremde
Die Stille
Waldesgespräch

Robert Schumann
(1810-1856)

Michael Hancock, bass-baritone
Loretta Dueck, pianist

Tu lo sai

Giuseppe Torelli
(1650-1709)

Heidenröslein, Op. 3, No.3

Franz Schubert

Die Forelle, Op.32

Frances Jellard, contralto
Constantine Shandro, pianist

Frühlingsglaube, Op.20, No.2

Franz Schubert

En sourdine, Op. 58, No.2

Gabriel Faure
(1845-1924)

Automne, Op.18, No.3

Olga Federkewych, soprano
Elizabeth Lietz, pianist

The Department of Music acknowledges, with gratitude, the volunteer services of Mrs. Evans and Messrs. Hancock and Kruschke.

CANADA MUSIC WEEK

STUDENT RECITAL

*Monday, November 21, 1983 at 12:00 NOON
Stairwell 2nd Floor, Fine Arts Building*

RONDO

JEAN PAPINEAU-COUTURE

Joyce Mah, Carol Loberg, piano

FIVE LULLABIES BY EUGENE FIELD

ANNE EGGLESTON

Elizabeth Raycroft, mezzo soprano
Donalee Inglis, piano

ETCHING FROM THE VOLLARD SUITE PAEAN

HARRY SOMERS
VIOLET ARCHER

Melanie Galloway, flute

VISTA

BARBARA PENTLAND

Joan Saber, violin
Roxanne Classen, piano

THREE ENGLISH CHRISTMAS CAROLS

WOLFGANG BOTTENBERG

Gail Olmstead, Binaifer Kapadia, piano

NORTHERN LANDSCAPE

VIOLET ARCHER

The Lonely Land
Swift Current
Sea Cliff

Janice McMann, soprano
Jane O'Dea, piano

RHAPSODY FOR VIOLIN AND PIANO

HARRY SOMERS

Nancy Bias, violin
Judy Lowrey, piano

The following teachers are represented on this program: Elsie Achuff, Helmut Brauss, Lawrence Fisher, Harlan Green, Norman Nelson, Harold Wiens

CANADA MUSIC WEEK

MUSIC FOR PIANO DUET

*Wednesday, November 23, 1983 at 8:00 PM
Room FA1-29, Fine Arts Building*

RONDO

JEAN PAPINEAU-COUTURE
(b. 1916)

Joyce Mah and Carol Loberg

TWO CANADIAN FOLK SONGS

ARR. BARBARA PENTLAND
(b. 1912)

*Je le mène bien, mon dévidoir
A la claire fontaine*

Corinne Cherry and Elizabeth Lietz

FANTASY OPUS 103

FRANZ SCHUBERT
(1797-1828)

*Allegro molto moderato
Largo
Allegro vivace
Allegro molto moderato*

Mildred Reintjes and Maria Thompson

THREE PIANO DUETS

BARBARA PENTLAND

After Pictures by Paul Klee

*Small fool in trance
Surfaces in tension
Fish magic*

Patricia Richer and Loretta Dueck

MUSIC FOR DANCING

JOHN BECKWITH
(b. 1927)

*Prelude
First Pantomime
Waltz
Second Pantomime
Polka
Dance for Two
Round Dance*

Maria Thompson and Mildred Reintjes

THREE ENGLISH CAROLS

ARR. WOLFGANG BOTTENBERG
(b. 1930)

*God Rest ye, merry gentlemen
The holly and the ivy
Good King Wenceslas*

Gail Olmstead and Binaifer Kapadia

*The scores for the Canadian works were obtained from the Canadian Music Centre,
1263 Bay Street, Toronto, Ontario, M5H 2C1*

*The Department of Music
of
The University of Alberta
presents*

THE UNIVERSITY OF ALBERTA STRING QUARTET

NORMAN NELSON, VIOLIN
LAWRENCE FISHER, VIOLIN
MICHAEL BOWIE, VIOLA
PAUL PULFORD, CELLO

*Tuesday, November 29, 1983 at 8:00 PM
Convocation Hall, Old Arts Building*

*(The Department of Music is pleased to welcome Paul Pulford as visiting guest
cellist for this recital)*

STRING QUARTET IN D, OP.64, NO.5 (THE LARK) (1790)

JOSEPH HAYDN
(1732-1809)

Allegro Moderato
Adagio - Cantabile
Menuet (Allegretto) - Trio
Finale - Vivace

STRING QUARTET NO.3, OP.94 (1975)

BENJAMIN BRITTEN
(1913-1976)

Duets
Ostinato
Solo
Burlesque
Recitative and Passacaglia (La Serenissima)

INTERMISSION

STRING QUARTET, OP.59, NO.3 IN C (1806)

LUDWIG VAN BEETHOVEN
(1770-1827)

Introduzione - Andante Con Moto
Allegro Vivace
Andante Con Moto Quasi Allegretto
Menuetto - Grazioso - Trio
Allegro Molto

*The Department of Music
of
The University of Alberta
presents*

THE ACADEMY STRINGS

NORMAN NELSON, DIRECTOR

*Thursday, December 1, 1983 at 8:00 PM
Convocation Hall, Old Arts Building*

CONCERTO IN D MAJOR FOR D TRUMPET, STRINGS & CONTINUO

GEORG PHILIPP TELEMANN
(1681-1767)

Adagio
Allegro
Grave
Allegro

Solo Trumpet - Ross Hill
Harpichord Continuo - Rita Steblin

FANTASIE FOR CLARINET AND STRINGS (1942)

VIOLET ARCHER
(b. 1913)

Solo Clarinet - Dan Sutherland

CONCERTO IN G MAJOR K.V. 216 FOR VIOLIN (1775)

W.A. MOZART
(1756-1791)

Allegro
Adagio
Allegro - Rondeau

Solo Violin - Jonathan Paul

THE ACADEMY STRINGS

Violin

Jonathan Paul
Nancy Bias
Kevin Filewych
Cathy Boehm

Karen Opgenorth
Elizabeth Ambrock
Martin Berger
Jonty Parker-Jervis

Viola

Ronald Komarniski
Glenn Archibald

Cello

Laura Backstrom
Barbara Morris

Bass

Neil Evans

with:

Flute

Margaret Daly
Lisa Nelsen

Horn

Jaunita Spears
Laszlo Klein

Oboe

Joanne Allen
Rosemary Speakman

The Department of Music
of
The University of Alberta
presents

THE CONCERT CHOIR
and
THE MADRIGAL SINGERS
with

MARNIE GIESBRECHT-SEGGER, ORGANIST
in

THE CHRISTMAS CONCERT
LEONARD RATZLAFF, CONDUCTOR

Friday, December 2, 1983 at 8:00 PM
Convocation Hall, Old Arts Building

Heilig (Die deutsche Liturgie, 1846)

Felix Mendelssohn
(1809-1847)

Psalm 98, SWV 35 (Psalmen Davids, 1619)

Heinrich Schütz
(1585-1672)

A Choral Sequence

J.S. Bach
(1685-1750)

(from Christmas Oratorio, 1734)

Ah! dearest Jesu, holy child
With all thy hosts, O Lord, we sing
Break forth, O beauteous heavenly light

(from Cantata 140, 1731)

Zion hears the watchmens' voices (tenors)
Glory now to God we render

The Concert Choir

Noël sur les jeux d'anches (Nouveau livre
de noëls, Op.2, 1740)

Louis-Claude Daquin
(1694-1772)

Marnie Giesbrecht-Segger

Also hat Gott die Welt geliebt, SWV 380
Ein Kind ist uns geboren, SWV 384
(Geistliche Chormusik, 1648)

Schütz

Es ist das Heil uns kommen her, Op.29, No.1 (1864)

Johannes Brahms
(1833-1897)

The Madrigal Singers

Psalm 121

Gerhard Krapf
(b. 1924)

Trent Worthington, tenor
The Concert Choir

INTERMISSION

Toccata in F, BWV 540 (ca. 1710)

J.S. Bach

Marnie Giesbrecht-Segger

Pater Noster (1972)

James Kent

O Sacrum Convivium (1937)

Olivier Messiaen
(b. 1908)

A Spotless Rose (Three Carol-Anthems, 1919)

Herbert Howells
(1892-1983)

Ardelle Ries, Conductor

Ding dong! merrily on high

trad. carol
arr. Malcolm Williamson

The Madrigal Singers

Torches, Op. 7a (1952)

John Joubert
(b. 1927)

Gloria

Dominick Argento
(b. 1927)

Sanctus (The Masque of Angels, 1964)

Douglas Schalin, Piano

Fantasia on Christmas Carols (1912)

Ralph Vaughan Williams
(1872-1958)

Scott Hafso, Baritone

The Concert Choir

TEXTS AND TRANSLATIONS

Heilig

Heilig, heilig, heilig, ist Gott
der Herr Zebaoth! Alle L^ände sind
seiner Ehre voll. Hosianna in der
H^öh! Gelobt sei der da kommt im
Namen des Herrn! Hosianna in der H^öh!

Holy, holy, holy is God
the Lord of hosts! The whole earth
is full of his glory. Hosanna in
the highest! Blessed is he that cometh
in the name of the Lord! Hosanna....

Psalm 98

Singet dem Herrn ein neues Lied,
denn er tut Wunder.
Er sieget mit seiner Rechten
und mit seinem heiligen Arm.
Der Herr l^äss^et sein Heil verk^ündigen,
vor den V^ölkern l^ässt er seine
Gerechtigkeit offenbaren.
Er gedenket an seine Gnade und Wahr-
heit dem Hause Israel; aller Welt Ende
sehen das Heil unsers Gottes.
Jauchzet dem Herren alle Welt,
singet, r^ühmet und lobet, lobet den
Herren mit Harfen und Psalmen, mit
Drommeten und Posaunen,
jauchzet vor dem Herrn, dem K^önige.
Das Meer brause und was drinnen ist;
der Erdboden und die drauf wohnen.
Die Wasserstr^öme frohlocken und alle
Berge sind fr^öhlich vor dem Herrn,
denn er kommt, das Erdreich zu richten.
Er wird den Erdboden richten mit
Gerechtigkeit, und die V^ölker mit
Recht.

Ehre sei dem Vater und dem Sohn,
und auch dem heiligen Geiste, wie es
war im Anfang, jetzt und immerdar
und von Ewigkeit zu Ewigkeit, Amen.

O sing to the Lord a new song,
for he has done marvellous things!
His right hand and holy arm
have won him victory.
The Lord has made his victory known;
he has displayed his righteousness
to all nations.
He has remembered his constancy,
his love for the house of Israel. All the
ends of the earth have seen our God's victory.
Make a joyful noise to the Lord, all the
earth; break into songs of joy, sing praises.
Sing praises to the Lord with the lyre and
with psalms, with trumpets and horns, make
a joyful noise before the Lord, the king.
Let the sea roar and all its creatures,
the world and those who dwell in it.
Let the rivers clap their hands, let the
hills sing aloud together before the Lord;
for he comes to judge the earth.
He will judge the world with righteousness,
and the peoples with equity.

Glory be to the Father and to the Son,
and to the Holy Spirit, as it was in the
beginning, is now and ever shall be;
world without end, Amen.

Also hat Gott die Welt geliebt

Also hat Gott die Welt geliebt,
dass er seinen eingebornen Sohn gab,
auf dass alle die an ihn glauben nicht
verloren werden, sondern das ewige
Leben haben.

For God so loved the world that he
gave his only Son,
that whoever believes in him should
not perish but have eternal life.

(John 3:16)

Ein Kind ist uns geboren

Ein Kind ist uns geboren, ein Sohn
ist uns gegeben, welches Herrschaft
ist auf seiner Schulter; und er
heisst Wunderbar, Rat, Kraft, Held,
Ewig Vater, Friedefürst; auf dass
seine Herrschaft gross werde und
des Friedens kein Ende, auf dem
Stuhle David und seinem Königreiche,
dass er's zurichte und stärke mit
Gericht und Gerechtigkeit, von nun
an bis in Ewigkeit. Solches wird
tun der Eifer des Herren Zebaoth.

For to us a child is born, to us a son
is given; and the government will be
upon his shoulder, and his name will be
called "Wonderful, Counselor, Mighty God,
Everlasting Father, Prince of Peace."
Of the increase of his government and of
peace there will be no end, upon the
throne of David, and over his kingdom,
to establish it, and to uphold it with
justice and righteousness from this time
forth and forevermore. The zeal of the
Lord of hosts will do this. (Isaiah 9:6-7)

Es ist das Heil uns kommen her

Es ist das Heil uns kommen her
von Gnad und lauter Güten:
Die Werke helfen nimmermehr,
sie mögen nicht behüten!
Der Glaub sieht Jesum Christum an:
der hat g'nug für uns all getan,
er ist der Mittler worden.

- Paul Speratus, 16th C.

The Son of God is come to earth,
Adorned with gifts and graces.
Our works and actions have no worth;
Our deeds are vain devices.
By faith we see God's very Son
And all the works that He has done;
He is the intercessor.

(tr. Jean Lunn)

Pater noster

Pater noster, qui es in caelis:
Sanctificetur nomen tuum: adveniat
regnum tuum: fiat voluntas tua,
sicut in caelo, et in terra.
Panem nostrum quotidianum da nobis
hodie: et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus
nostris. Et ne nos inducas in tenta-
tionem. Sed libera nos a malo. Amen.

Our Father, who art in heaven,
hallowed be Thy name; Thy kingdom
come; Thy will be done on earth,
as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses, as we
forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil. Amen.

O sacrum convivium

O sacrum convivium! in quo Christus
sumitur: recolitur memoria passionis
ejus: mens impletur gratia: et
futuræ gloriæ nobis pignus datur,
alleluia. O sacrum convivium!

O sacred banquet, in which Christ is
received: the memory of His passion
renewed: the mind filled with grace:
and a promise of future glory given to
us. Alleluia. O sacred banquet!

Gloria

Gloria in excelsis Deo. Et in terra
pax hominibus bonæ voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

Glory to God in the highest. And on
earth peace to men of goodwill.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.

Sanctus (see "Heilig")

The University of Alberta Concert Choir

Soprano I

Sandra Butner
Carmen Corbett
Elaine Dunbar
Jane Hartling
Patti Irwin
Sheryl Janzen
Elizabeth Laich
Denise Lemke
Joyce Mah
Kathleen Neudorf
Nancy Paranchych
Joanne Parenteau
Jennifer Pfeiffer
Linda Purves
Shauna Still
Mary-Jean Uszy
Nancy Zemrau

Soprano II

Kaye Allen
Margo Brault
Virginia Gale
Anne Geddes
Carmela Haykowsky
Michelle Henderson
Julie Heroux
Nancy Johnson
Loretta McCormick
Eileen O'Dwyer
Natalie Onyschuk
Ida Pederson
Barbara Raleigh
Marnie Rempel
Patricia Richer
Ardelle Ries
Darlene Schubert
Maria Thompson
Alice Weitzel

Alto I

Jan Arnison
Cheryl Balay
Louise Cournoyer
Kate Fawcett
Alison Grant
Debbie Hills
June Hryciw
Colleen Irwin
Heather Kendrick
Holly Malinowski
Kathleen Pratt
Roma Quapp
Angela Schipper
Nimmie Sequeira
Shannon Wilkinson

Alto II

Caroline Bahry
Jacqueline Dandeneau
Cathy Grant
Frances Jellard
Binaifer Kapadia
Carol MacKinnon
Monica Mansell
Judy Nakaska
Lori Nowochin
Gail Olmstead
Patricia Reynolds
Teresa Sadesky
Cynthia Stratulat
Marie Szaskiewicz
Michelle Wiart
Shauna Young

Tenor I

Kevin Biegel
Richard Chung
Richard Hurlbut
Myles McIntosh
Trent Worthington

Tenor II

Warren Albers
Glen Halls
Collin Hauch
Doug McKibbin
Michael Otto
Douglas Schalin
James Scheuerman

Baritone

Graham Brockley
Jon Christenson
Quinton Hackman
Scott Hafso
Jay Halls
Damian Hayden
Robert Jaffray
Pierre Lorieau
Lorne Schmidt
Gerry Schubert
Dwayne Sedgwick
Mark Sloboda
Fred Talen

Bass

Dwayne Barr
Laurier Fagnan
Brandon Konoval
Chris Kubash
Ron Kunz
Gerhard Lotz
Leo Parth
Marcus Schwabe
Harry Stamhuis
David Zacharko
Frank Zeritsch

The University of Alberta Madrigal Singers

Soprano

Carol Dyck
Janet Halsall
Jane Hartling
Sheryl Janzen
Denise Lemke
Ardelle Ries

Alto

Frances Jellard
Lori Nowochin
Elizabeth Raycroft
Lisa Trofymow
Beth Turnbull

Tenor

David Bacon
Neal Evans
Sanders Whiting
Trent Worthington

Bass

Laurier Fagnan
Peter Gaucher
Paul Mitchinson
David Zacharko

*The Department of Music
of
The University of Alberta
presents*

THE CONCERT BAND

ERNEST DALWOOD, CONDUCTOR

*Sunday, December 4, 1983 at 3:00 PM
Convocation Hall, Old Arts Building*

ALLA MARCIA (KARELIA SUITE)

J. SIBELEUS

AMERICAN OVERTURE

J.W. JENKINS

Featured Soloists

THE PERCUSSION SECTION

A SCOTTISH RHAPSODY

C. GRUNDMAN

TWENTIANA

ARR. H. ADES

WASHINGTON POST MARCH

J.P. SOUSA

NOTE: The Concert Band on SUNDAY, MARCH 25, 1984, at 3:00 PM in Convocation Hall

Members

Flute:

Glenna Bell - Nursing
Joan Fitzpatrick - Education
Alison Grant - Music
Kathy Kane - Music
Ran Lee - Arts
Wayne Lemire - Arts
Marianne Ward (piccolo) - Education
Maryann Wynne - Arts

Oboe:

Astrid Blodgett - Education
Melissa Duchak - Fine Arts
Jennifer Jones - Fine Arts

E-flat Clarinet:

Lorene Kozeluk - Arts

Clarinet:

Cathy Adamyk - Nursing
Judy Hutson - Arts
Carolyn Kaldy - Engineering
Lori Kirkey - Arts
Edna Knowlton - Arts
Tom Lawrence - Business
Nancy Lorenz - Education
Eric Maertens-Poole - Education
Jayne Montgomery - Education
Susan More - Science
Martin Opalinsky - Arts
Heather Ross - Commerce
Kimberly Sabatier - NAIT
Richard Samms - Arts
Karen Sloan - Arts
Cathie Suk - Education
Joan Tait - Rehab. Medicine

Bass Clarinet:

Karen Gray - Business
Stuart Jamieson - Arts
Phil McPhee - Education

Alto Saxophone:

Mike Guther - Engineering
Wendy McCullough - Alumni
Allison Peacock - Science
Spencer Scott - Fine Arts
William Taylor - Alumni

Tenor Saxophone:

Ed Garrick - Arts
Judy Kretzer - Education
Dan McDonald - Commerce
Mike Yuzwenko - Education

Baritone Saxophone:

Mark Anderson - Science

Trumpet:

Keith Blayney - Science
Bryan Crawford - Science
Dennis Dudley - Science
David Hauf - Education
Michael Roberts - Arts
Sean Spence - Science
Sheryl Watt - Arts

French Horn:

Doug Dederich - Engineering
Jeff Goldie - Education
Marilyn Kidd - Education
Wayne Lepine - Arts
Jayne McDougall - Education
Helen Ward - Arts

Trombone:

Jon Anderson - Business
Barb Burke - Education
James Campbell - Staff
Michael Kryvenchuk - Arts

Baritone:

David Bradley - Cosmopolitan Music Soc.
Beth Strong - Education
James Vaskovich - Business

Tuba:

Keith Johnson - Arts
Doug Rose - Fine Arts
Roman Slabyj - Arts

Percussion:

Bruce Anderson - Arts
Doug Blackley - Music
Jeff Friesen - Arts
Rod Kirkpatrick - Music

Tympani:

Michelle Maddock - Education

Zylophone Soloists:

Bruce Anderson - Arts
Doug Blackley - Music
Rod Kirkpatrick - Music

The Department of Music
of
The University of Alberta
presents

LAWRENCE and KIMBERLY FISHER, Duo-Violinists

Sunday, December 4, 1983 at 8:00 p. m.
Convocation Hall, Old Arts Building

Duo Concertante No. 3

J. B. Viotti

Maestoso

Adagio

Allegro agitato assai

Introduction and Rondo Capriccioso, Op. 28

Saint-Saens

Kimberly Fisher

Suite Antique

Albert Stoessel

Bourree

Sarabande

Rigaudon

Aria

Gigue

Assisted by Sylvia Shadick, piano

INTERMISSION

Sonatina for Two Violins

Stanley Fletcher

Scherzo

Serenade

Dance

Concerto in D for Two Violins and Strings

Antonio Vivaldi

Allegro

Largo

Allegro

With thanks to Elizabeth Ambrock, Nancy Bias, Cathy Boehm,
Kevin Filewych, Karen Opgenorth and Jon Paul, violins;
Ron Komarniski and Glenn Archibald, violas; Barbara Morris
and Victoria Clarke, cellos, and Neal Evans, string bass;
and Rita Steblin, harpsichord

The Department of Music
of
The University of Alberta

presents

PROFESSOR HELMUT BRAUSS

in a

TWO-PART SERIES OF LECTURES

on the

PIANO SONATA OPUS 2, F[#] MINOR OF JOHANNES BRAHMS

PART I: December 5, 1983 at 4:00 PM in Room 1-29, Fine Arts Building

PART II: December 6, 1983 at 4:00 PM in Room 1-29, Fine Arts Building

These two lectures are intended to provide an empirical insight into some secrets of the young genius' non-speculative way of creating the towering musical entity of his first major work.

Compositional traits are interpreted as realizations of an intuitive evolutionary process. A phenomenological approach is taken in tracing haunting musical secrets contained in this work.

Some reference will be made to inherent technical, musical and interpretive problems, supported by demonstrations. Excerpts of the score will be provided through the use of an overhead projector.

*The Department of Music
of
The University of Alberta
presents*

ART SONG RECITAL

*Wednesday, December 7, 1983 at 8:00 PM
Convocation Hall, Old Arts Building*

Vergebliches Ständchen, Op.84, No.4
An die Nachtigall, Op.46, No.4
An eine Aolsharfe, Op.19, No.5

Johannes Brahms
(1833-1897)

Frances Jellard, contralto
Constantine Shandro, pianist

From Songs of a Vagabond
The Vagabond
Whither must I wander?

Ralph Vaughan Williams
(1872-1958)

Michael Hancock, bass-baritone
Loretta Dueck, pianist

Suleika, Op.14
Suleikas zweiter Gesang, Op.31

Franz Schubert
(1797-1828)

O Waly, Waly
Sweet Polly Oliver

arr. Benjamin Britten
(1913-1976)

Lisa Tinney, mezzo-soprano
Roxanne Classen, pianist

Nell, Op.18, No.1
Lydia, Op.4, No.2
Sylvie, Op.6, No.3

Gabriel Fauré
(1845-1924)

Gerhard Krushke, tenor
Loretta Dueck, pianist

Der Nussbaum, Op.25, No.3
Du bist wie eine Blume, Op.25, No.24
Aufträge, Op.77, No.5

Robert Schumann
(1810-1856)

Margaret Evans, soprano
Mildred Reintjes, pianist

Claire de lune, Op. 46, No.2
Après un rêve, Op.7, No.1
Fleur jetée, Op.39, No. 2

Gabriel Fauré

Olga Federkywich, soprano
Elizabeth Lietz, pianist

The performers are students in the Art Song Class of Professor Alexandra Munn.

*The Department of Music acknowledges, with gratitude, the volunteer services of
Mrs. Evans, Mr. Gerhard Krushke and Dr. Michael Hancock.*

THE DEPARTMENT OF MUSIC
OF
THE UNIVERSITY OF ALBERTA
PRESENTS

PIANO CHAMBER MUSIC

THURSDAY, DECEMBER 8, 1983 AT 8:00 P.M.
CONVOCATION HALL, OLD ARTS BUILDING

SONATA, Op. 12, No. 1. LUDWIG VAN BEETHOVEN
ALLEGRO CON BRIO (1770-1827)
TEMA CON VARIAZIONI

CATHY L. BOEHM, VIOLIN
SUSANNA BOEHM, PIANO

SONATA CESAR FRANCK
ALLEGRETTO BEN MODERATO (1822-1890)
RECITATIVO - FANTASIA

NANCY BIAS, VIOLIN
JULIE HEROUX, PIANO

SONATA, Op. 12, No. 2. LUDWIG VAN BEETHOVEN
ALLEGRO VIVACE
ANDANTE PIU TOSTO ALLEGRETTO
ALLEGRETTO PIACEVOLE

KAREN OPGENORTH, VIOLIN
CARMEN CORBETT, PIANO

SONATA IN F MINOR. JOHANNES BRAHMS
ALLEGRO MODERATO (1833-1897)
ANDANTE CON MOTO
ALLEGRETTO GRAZIOSO

GLENN ARCHIBALD, VIOLA
GAIL OLMSTEAD, PIANO

INTERMISSION

QUINTET FOR PIANO AND STRINGS. ROBERT SCHUMANN
ALLEGRO BRILLANTE (1810-1856)
UN POCO LARGAMENTE--IN MODO D'UNA MARCIA
SCHERZO
ALLEGRO MA NON TROPPO

JON PAUL AND ELIZABETH AMBROCK, VIOLINS
RON KOMARNISKI, VIOLA
LAURA BACKSTROM, CELLO
HALEY SIMONS, PIANO

The Department of Music
of
The University of Alberta
presents

PIANO CHAMBER MUSIC

Friday, December 9, 1983 at 8:00 p. m.

Convocation Hall, Old Arts Building

Sonata (1949)
Allegretto
Scherzo

Paul Hindemith
(1895-1963)

Neal Evans, string bass
Binaifer Kapadia, piano

Sonata in C Minor
Allegro con brio
Andantino--Vivace

Edvard Grieg
(1843-1907)

Neil Robertson, violin
June Hryciw, piano

Sonata in A Major
Allegro amabile
Andante tranquillo--Vivace
Allegretto grazioso

Johannes Brahms
(1833-1897)

Martin Berger, violin
Corinne Cherry, piano

The Department of Music
of
The University of Alberta

presents

SANDRA BUTNER, flute

assisted by

DONNA HUSBAND, piano

and

EILEEN O'DWYER, mezzo-soprano

assisted by

CAROLINE BAHRY, piano

Monday, January 9, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata No. 1 in B Minor (1730). Johann Sebastian Bach
Andante (1685-1750)
Largo e dolce

Poem (1918) Charles T. Griffes
(1884-1920)

Die Lotusblume (1840) Robert Schumann
(1810-1856)

By The Brook. Edvard Grieg
(1843-1907)
Translation by Mrs. John P. Morgan

INTERMISSION

A Night Piece (1918). Arthur Foote
(1853-1937)

John Paul and Liz Ambrock, violins
Ron Komarniski, viola
Cheryl Berkowitz, cello

Concertino (1902) Cecile Chaminade
(1857-1944)

Take Me To A Green Isle Poem by H. E. Foster
Music by Walter McNutt

Habanera (1873-4) Georges Bizet
(English version by Theodore Baker) (1838-1875)

Greensleeves.
(An Old English Folksong)

The Department of Music
of

The University of Alberta

presents

GLENN ARCHIBALD, viola

assisted by

GAIL OLMSTEAD, piano

Wednesday, January 11, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Solo Cello Suite No. 3 in C Major (1720).Johann Sebastian Bach
(Transcribed by Watson Forbes) (1685-1750)
Prélude
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue

INTERMISSION

Meditation für Viola und Klavier (1938) Paul Hindemith
(1895-1963)
Sonata in F Minor, Op. 120, No. 1 (1894).Johannes Brahms
Allegro appassionato (1833-1897)
Andante un poco Adagio
Allegretto grazioso
Vivace

THE DEPARTMENT OF MUSIC

OF

THE UNIVERSITY OF ALBERTA

PRESENTS

MR. JEAN-PAUL SEVILLA, PIANIST

THURSDAY, JANUARY 12, 1984 AT 8:00 P.M.
CONVOCATION HALL, OLD ARTS BUILDING

10 VARIATIONS. GABRIEL FAURÉ
(1845-1924)

MIROIRS. MAURICE RAVEL
(1875-1937)

INTERMISSION

12 ETUDES. CLAUDE DEBUSSY
(1862-1918)

MR. SEVILLA IS PERFORMING UNDER THE AUSPICES OF THE VISITING ARTIST PROGRAM.

The Department of Music
of
The University of Alberta
presents

LEO PARTH, piano

Friday, January 13, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Toccatà in E Minor (c. 1708). Johann Sebastian Bach
(1685-1750)

Sonata in C Minor, Op. 13,
"Pathétique" (1797). Ludwig van Beethoven
Grave: Allegro di molto e con brio (1770-1827)
Adagio cantabile
Allegro

INTERMISSION

Images, 1^{re} série (1905). Claude Debussy
Reflets dans l'eau (1862-1918)
Hommage à Rameau
Mouvement

Hungarian Rhapsody No. 15 (1851). Franz Liszt
(1811-1886)

The Department of Music
of

The University of Alberta

presents

FLUTE RECITAL

LISA NELSEN, flute

assisted by

KAREN McNAUGHTON, piano and harpsichord

Wednesday, January 18, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Sonatine. Henri Dutilleux
Trio sonate D-moll fur zwei Querfloten
und Basso continuo Johann Sebastian Bach
Adagio (1685-1750)
Allegro
Largo
Vivace

Marg Daly, flute
Suzanne Nelsen, bassoon

INTERMISSION

Sonata, Op. 167 Carl Reinecke
Allegro (1824-1910)
Intermezzo - Allegretto vivace
Andante tranquillo
Finale
Trio for Flute, Horn and Bassoon. Alfred Strombergs
Klondike Revisited
Snakes in the Grass
Tea Time
Namao Roundup

Jeff Nelsen, horn
Suzanne Nelsen, bassoon

The Department of Music
of
The University of Alberta
presents

MILDRED REINTJES, piano

Friday, January 20, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Nocturnes, Op. 9, No. 1 (1830-31).Frédéric Chopin
Op. 62, No. 1 (1845-46) (1810-1849)

Sonata in E-flat Major, Op. 7 (1796-7)Ludwig van Beethoven
Allegro molto e con brio (1770-1827)
Largo, con gran espressione
Allegro
Rondo: Poco allegretto e grazioso

INTERMISSION

English Suite in G Minor, BWV 808 (c. 1720).Johann Sebastian Bach
Prélude (1685-1750)
Allemande
Courante
Sarabande
Gavotte I & II
Gigue

Prelude, Op. 32, No. 12.Sergei Rachmaninoff
Moments Musicaux, Op. 16, No. 5 (1873-1943)
Etudes Tableaux, Op. 33, No. 7

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Miss Reintjes.

The Department of Music
of
The University of Alberta
presents

RONALD NELSEN, BARITONE

and

ALEXANDRA MUNN, PIANO

Sunday, January 22, 1984 at 3:00 p.m.
Convocation Hall, Old Arts Building

Lieder, Op. 35 (Kerner). Robert Schumann
Lust der Sturmnacht (1810-1856)
Stirb', Lieb', und Freud!
Wanderlied
Erstes Grün
Sehnsucht nach der Waldgegend
Auf das Trinkglas eines verstorbenen Freundes
Wanderung
Stille Liebe
Frage
Stille Tränen
Wer machte dich so krank?
Alte Laute

INTERMISSION

Don Quichotte à Dulcinée Maurice Ravel
Chanson Romanesque (1875-1937)
Chanson épique
Chanson à boire

Old American Songs Aaron Copland
The Boatmans Dance (b. 1900)
The Dodger
Long Time Ago
Simple Gifts
I bought me a Cat

Faust. Charles Gounod
Avant de quitter ces lieux (1818-1893)

Herodiade. Jules Massenet
Vision fugitive (1842-1912)

The Department of Music
of
The University of Alberta
presents

A FACULTY RECITAL

HELMUT BRAUSS, PIANO

Sunday, January 29, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata in C Minor, K. 457 (1784). Wolfgang Amadeus Mozart
Allegro (1756-1791)
Adagio
Molto allegro

12 Grand Studies, Op. 10 (1829-1832). Frederic Chopin (1810-1849)
C Major (Allegro)
A Minor (Allegro)
E Major (Lento ma non troppo)
C-sharp Minor (Presto)

G-flat Major (Vivace)
E-flat Minor (Andante)
C Major (Vivace)
F Major (Allegro)

F Minor (Allegro, molto agitato)
A-flat Major (Assai vivace)
E-flat Major (Allegretto)
C Minor (Allegro con fuoco)

I N T E R M I S S I O N

Sonata in B-flat Major, Op. posth. (1828) Franz Schubert
Molto moderato (1797-1828)
Andante sostenuto
Scherzo - Allegro vivace con delicatezza
Allegro, ma non troppo

Helmut Brauss will join the U. of A. String Quartet in a performance of the Caesar Franck Piano Quintet on Wednesday, February 29, 1984, at 8:00 p.m., Convocation Hall, Old Arts Building.

The Department of Music
of
The University of Alberta
presents

JUDY WISHLOFF, trumpet

Wednesday, February 1, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Sonata in F Major. Jean-Baptiste Buterne
(1650-1727)

Douglas Schalin, organ

Concerto (1949). Alexander Arutunian
(b. 1920)

Helen Stuart, piano

INTERMISSION

Fantaisie in E flat Major. Camille Saint-Saëns
(1835-1921)

(Transcribed by Henri Busser)

Cathy Janakas, piano

Sonata for Trumpet and Organ,

Op. 200 (1962). Alan Hovhaness
I (b. 1911)

II

III

Douglas Schalin, organ

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music for Ms. Wishloff.

The Department of Music
of
The University of Alberta
presents

AN EVENING OF ART SONGS

Tuesday, February 7, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Cinq mélodies populaires grecques (1907). Maurice Ravel
Le réveil de la mariée (1875-1937)
La-bas vers l'église
Quel galant!
Chanson des cueilleuses de lentisques
Tout gai!

Lisa Tinney, soprano
Constantine Shandro, pianist

Let springtime come (1897). Frederick Delius
Il pleure dans mon couer (1895) (1862-1934)
The nightingale (1908)
Love's philosophy (1891)

Margaret Evans, soprano
Constantine Shandro, pianist

Spanische Liebes-Lieder, Op. 138 (1849) Robert Schumann
1. Vorspiel (1810-1856)

2. Tief im Herzen trag' ich Pein
 3. O wie lieblich ist das Mädchen
 4. Duett: Bedeckt mich mit Blumen
 5. Romanze: Fluthenreicher Ebro
- Roxanne Classen and Loretta Dueck, pianists

6. Intermezzo: Nationaltanz
 7. Weh, wie zornig ist das Mädchen
 8. Hoch, hoch sind die Berge und steil ist ihr Pfad
 9. Duett: Blaue Augen hat das Mädchen
 10. Quartett: Dunkler Lichtglanz, blinder Blick
- Mildred Reintjes and Elizabeth Lietz, pianists
Olga Federkewych, soprano
Gerhard Kruschke, tenor
Frances Jellard, contralto
Ronald Nelsen, baritone

Performers are students in the Art Song Class of Professor Alexandra Munn.

The Department of Music acknowledges with gratitude the volunteer services of
Mrs. Margaret Evans, Mr. Gerhard Kruschke, and Mr. Ronald Nelsen.

The Department of Music
of
The University of Alberta
presents

TWO-PIANO RECITAL
WITH STUDENTS OF HELMUT BRAUSS

Wednesday, February 8, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Duetтино Concertante after the Finale
of Mozart's Pianoforte Concerto in
F Major (K.495) (1919). Ferruccio Busoni
(1866-1924)

EUNHEE CHA
BRANDON KONOVAL

Variations on a Theme by J. Haydn in
B Flat Major, Op. 56B (1973). Johannes Brahms
(1833-1897)

JANET HALSALL
SUSANNA BOEHM

"En blanc et noir" (1915). Claude Debussy
First and second movement (1862-1918)

CAROL LOBERG
JOYCE MAH

Danses Andalouses pour 2 Pianos
No. 2 sentimento. Manuel Infante
(1883-1958)

GAIL OLMSTEAD
BINAIFER KAPADIA

Scaramouche (1937) Darius Milhaud
Vif (1892-1974)
Modéré
Brazileira

ELIZABETH LAICH
CAROLINE BAHRY

The Department of Music
of
The University of Alberta
presents

ELIZABETH RAYCROFT, mezzo-soprano

and

DONALEE INGLIS, piano

Thursday, February 9, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Bess of Bedlam (1683) Henry Purcell
(1659-1695)

Three Tales for Children (1917) Igor Stravinsky
Magpie (Сороченька) (1882-1971)
Crow (ворона)
Tchitcher - Tatcher (Чичеръ - Ячеръ)

Mädchenlied, Op. 95, No. 6 (1884) Johannes Brahms
Mädchenlied, Op. 107, No. 5 (1886) (1833-1897)
Mädchenlied, Op. 85, No. 3 (1878)
Die Mainacht, Op. 43, No. 2 (1864)

INTERMISSION

Stride la Vampa! (1853) Guiseppe Verdi
Aria from Il Trovatore (1813-1901)

Twelve Poems by Emily Dickinson (1950) Aaron Copland
1. Nature, the gentlest mother (b. 1900)
4. The world feels dusty
8. When they come back
10. I've heard an organ talk sometimes
12. The Chariot

Cruda Sorte! (1812) Gioachino Rossini
Cavatina from L'italiana in Algeri (1792-1868)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Miss Raycroft.

The Department of Music

of

The University of Alberta

presents

CONSTANTINE SHANDRO, pianist

Friday, February 10, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Pavanne pour une Infante défunte (1899). Maurice Ravel
(1875-1937)

Sonata in E Minor, Op. 90 (1814) Ludwig van Beethoven
Mit Lebhaftigkeit und durchaus mit Empfindung (1770-1827)
und Ausdruck
Nicht zu geschwind und sehr singbar vorzutragen

Etude Op. 7, No. 1 (1908). Igor Stravinsky
Etude Op. 7, No. 3 (1908) (1882-1971)

Etude - Tableau Op. 39, No. 5 (1916) Sergei Rachmaninoff
(1873-1943)

Faschingsschwank aus Wien, Op. 26 (1840) Robert Schumann
Allegro: Sehr lebhaft (1810-1856)
Romanze: Ziemlich langsam
Scherzino
Intermezzo: Mit grösster Energie
Finale: Höchst lebhaft

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Shandro.



The Department of Music of The University of Alberta
presents

NANCY BIAS, violin
assisted by
JUDY LOWREY, piano



The Department of Music of The University of Alberta
presents

NANCY BIAS, violin
assisted by

JUDY LOWREY, piano

Saturday, February 11th, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonate No. 3 K.No. 306 in D Major (1778) Wolfgang Amadeus Mozart
Allegro con spirito (1756-1791)
Andantino cantabile
Allegretto

First Rhapsody (Folk Dances) (1928) Béla Bartók
Moderato – Prima Parte (Lassú) (1881-1945)
Allegretto moderato – Seconda Parte (Friss)

— Intermission —

*Rhapsody for Violin & Piano (1948) Harry Somers
(1925-)

Sonate for Piano & Violin Op. 100 in A Major (1886) Johannes Brahms
Allegro amabile (1833-1897)
Andante tranquillo
Allegretto grazioso (quasi andante)

This recital is presented
in partial fulfillment of the requirements for the
Bachelor of Music degree for Mrs. Bias.

*The music for this work was made possible through the Canadian Music Centre

The Department of Music
of
The University of Alberta
presents

THE SYMPHONIC WIND ENSEMBLE
FORDYCE PIER, DIRECTOR

AND GUESTS

THE EDMONTON SEPARATE SCHOOL ALL-CITY BAND
FRANK DUNNIGAN, DIRECTOR

Sunday, February 12, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

- Irish Tune From County Derry (1909).Percy Aldridge Grainger
(1882-1961)
The Afternoon of a Faun. Claude Debussy
(1862-1918)
arr. H. Walters
"Spiritual" from Symphony 5-1/2 (1967) Don Gillis
(1912-1978)
trans. G. C. Bainum
Variations on a Korean Folksong (1965) John Barnes Chance
(1932-1972)

THE EDMONTON SEPARATE SCHOOL ALL-CITY BAND

INTERMISSION

- Dances Sacred and Profane (1977) William Hill
May Danse
Danse Macabre
Estampie
From Lincolnshire Posy (c1940)Percy Aldridge Grainger
Horkstow Grange
(The Miser and his Man--a local Tragedy)
The Brisk Young Sailor
(who returned to wed his True Love)
Theme and Variations, Op. 43a (1943)Arnold Schoenberg
(1874-1951)

THE SYMPHONIC WIND ENSEMBLE

The Department of Music
of
The University of Alberta
presents

MARGARET DALY, flute

assisted by

MICHAEL MASSEY, piano and harpsichord

Monday, February 13, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata for Flute and Continuo (1717-1720). Johann Sebastian Bach
Adagio ma non tanto (1685-1750)
Allegro
Siciliano
Allegro assai

Laura Backstrom, cello

Fantaisie (1912) Philippe Gaubert
(1879-1941)

Sonata for Flute and Piano (1965). Robert Muczynski
Allegro deciso (b. 1929)
Scherzo
Andante
Allegro con moto

INTERMISSION

Chant de Linos (1944). André Jolivet
(b. 1905)

Sonata in A Major (1886) César Franck
Allegretto ben moderato (1822-1890)
Allegro
Recitativo - Fantasia
Allegretto poco mosso

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Miss Daly.

Reception to follow at 13923-108 Avenue

The Department of Music
of
The University of Alberta

presents

ROSS HILL, trumpet

assisted by

CATHY JANAKAS, piano

Wednesday, February 15, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Credo for B-flat Trumpet and Piano. John Barnes Chance
(1932-1966)

Triptyque Henri Tomasi
Scherzo (1901-1971)
Largo
Saltarelle

Animal Ditties. Music by Anthony Plog
The Turtle Text by Ogden Nash
The Python
Hyena
Hog

Beverly Sutton, narrator

INTERMISSION

Sonata for Trumpet (1678) G. B. Viviani
Andante (1638-1692)
Allegro
Presto
Allegro
Adagio

Douglas Schalin, organ

Liebesleid. Fritz Kreisler
(1875-1962)

Sonata for Trumpet and Piano. Kent Kennan
With strength and vigor (b. 1913)
Rather slowly and with freedom
Moderately fast, with energy

The Department of Music
of
The University of Alberta
presents

A RECITAL BY SECOND YEAR VOCAL STUDENTS*

Thursday, February 16, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Turn, Turn Then Thine Eyes. Henry Purcell
Trip It, Trip It In a Ring. (1659-1695)
KATHLEEN NEUDORF, soprano
HEATHER KENDRICK, alto
JANE O'DEA, piano

What If I Seek For Love Robert Jones
(c. 1570-?)
Au Cimetière (1889) Gabriel Fauré
(1845-1924)

Ich Sleiche Bang und Still Herum (Helene's
Romanze from Die Verschwonen) (1823) Franz Schubert
(1797-1828)

RICK HARRIS, clarinet
Misyatts Na Nyebi O. Nadenenka
Vedrai Carino (Zerlina's aria
from Don Giovanni) (1787). Wolfgang Amadeus Mozart
(1756-1791)

HEATHER KENDRICK, alto
JOYCE MAH, piano

The Messiah (1742). Georg Friedrich Händel
Recit: He Was Cut Off Out of the Land of the Living (1685-1769)

Aria: But Thou Didst Not Leave His Soul In Hell
Der Neugierige (from 'Die Schöne Mullerin') (1823). Franz Schubert
Lydia (1866). Gabriel Fauré
A Vucchella Pier Francesco Tosti
(1846-1916)

Funiculi, Funicula. Luigi Denza
(1846-1922)

RICHARD CHUNG, tenor
JOYCE MAH, piano

INTERMISSION

Widmung (1840). Robert Schumann
Der Nussbaum (1840) (1810-1856)
Die Lotusblume (1840)

Batti, Batti (Zerlina's aria from
Don Giovanni) (1787) Wolfgang Amadeus Mozart

KATHLEEN NEUDORF, soprano
JANE O'DEA, piano

O Isis und Osiris (Sarastro's Aria from
Die Zauberflöte) (1791). Wolfgang Amadeus Mozart
Beau Soir (1891). Claude Debussy
(1862-1918)

Clair de Lune (1887). Gabriel Fauré
The Messiah (1742). Georg Friedrich Händel
Recit: For Behold, Darkness Shall Cover The Earth

Aria: The People That Walked in Darkness
LAURIER FAGNAN, bass
JANE O'DEA, piano

Who Is At My Window, Who. Welford Russell
Sing We and Chant It. Thomas Morley
(1685-1759)

KATHLEEN NEUDORF and EILEEN O'DWYER, soprano
HEATHER KENDRICK, alto
RICHARD CHUNG, tenor
LAURIER FAGNAN, bass

*Students of Prof. H. Wiens and Mr. M. Moats

THE DEPARTMENT OF MUSIC
OF
THE UNIVERSITY OF ALBERTA
PRESENTS

A FACULTY RECITAL

THURSDAY, FEBRUARY 16, 1984 AT 8:00 P.M.
CONVOCATION HALL, OLD ARTS BUILDING

DAS WANDERN, D. 795, No. 1 (1823) FRANZ SCHUBERT
NACHT UND TRÄUME, D. 827 (1823) (1797-1828)
NÄHE DES GELIEBTEN, D. 162 (1815)
DER WANDERER, D. 489 (1816)
WANDERERS NACHTLIED, D. 768 (1824)

LEONARD RATZLAFF, BARITONE
ROBERT STANGELAND, PIANO

AUF DEM STROM, D. 943 (1828) FRANZ SCHUBERT

ANNE-MARIE STACEY, SOPRANO
KAY McCALLISTER, HORN
ROBERT STANGELAND, PIANO

AUF DEM KIRCHHOFE, Op. 105, No. 4 (1886) JOHANNES BRAHMS
FELDEINSAMKEIT, Op. 86, No. 2 (1879) (1833-1897)

SALAMANDER, Op. 107, No. 2 (1886)

WIE BIST DU MEINE KÖNIGIN, Op. 32, No. 9 (1864)

LEONARD RATZLAFF, BARITONE
ROBERT STANGELAND, PIANO

I N T E R M I S S I O N

VIER DUETTE, Op. 28 (1864) JOHANNES BRAHMS

DIE NONNE UND DER RITTER

VOR DER TÜR

ES RAUSCHET DAS WASSER

DER JÄGER UND SEIN LIEBCHEN

KUNIKO FURUHATA, MEZZO-SOPRANO

LEONARD RATZLAFF, BARITONE

ROBERT STANGELAND, PIANO

SPANISCHES LIEDERSPIEL, Op. 74 (1849) ROBERT SCHUMANN
(1810-1856)

ERSTE BEGEGNUNG (SOPRANO, ALTO)

INTERMEZZO (TENOR, BASS)

LIEBESGRAM (SOPRANO, ALTO)

ES IST VERRATEN (QUARTET)

BOTSCHAFT (SOPRANO, ALTO)

ICH BIN GELIEBT (QUARTET)

ANNE-MARIE STACEY, SOPRANO

KUNIKO FURUHATA, MEZZO-SOPRANO

MURRAY MOATS, TENOR

LEONARD RATZLAFF, BARITONE

ROBERT STANGELAND, PIANO

The Department of Music
of

The University of Alberta

presents

RICK HARRIS, clarinet

assisted by

MICHAEL ROSE, piano

Saturday, February 18, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Concerto No. 1 (1822). Carl Maria von Weber
Allegro (1786-1826)
Adagio
Rondo, Allegretto

Ich Sleiche Band und Still Herum (Helene's
Romanze from Die Versworenen) (1823). Franz Schubert
(1797-1828)

HEATHER KENDRICK, soprano

INTERMISSION

Cinq Pièces en Trio (1935) Jacques Ibert
Allegro vivo (1890-1962)
Andantino
Allegro assai
Andante
Allegro quasi marziale

SHERRI GOETHE, bassoon
JOANNE ALLEN, oboe

Sonata (1962). Francis Poulenc
Allegro Tristamente (1899-1963)
Romanza
Allegro con fuoco

The Department of Music
The Department of Drama
The Department of Physical Education and Sports Studies

of

The University of Alberta

presents

DEATH: A CELEBRATION

a special performance in
conjunction with the Second Annual Conference on
Canada, The World and The Future

Thursday, February 23, 1984 at 8:00 pm.
Convocation Hall, Old Arts Building

MUSIC: Vier ernste Gesänge, Opus 121 (1896)

..... Johannes Brahms (1833-1897)

Harold Wiens, baritone

and

Robert Stangeland, piano

(1) Ecclesiastes, Chapter 3, 19-22

English Translation:

For the fate of the sons of men and the fate of beasts is the same, as one dies, so dies the other. They all have the same breath, and man has no advantage over the beasts; for all is vanity. All go to one place; all are from the dust, and all turn to dust again. Who knows whether the spirit of man goes upward and the spirit of the beast goes down to the earth? So I saw that there is nothing better than that a man should enjoy his work, for that is his lot; who can bring him to see what will be after him?

(2) Ecclesiastes, Chapter 4, 1-3

English Translation:

Again I saw all the oppressions that are practiced under the sun. And behold, the tears of the oppressed, and they had no one to comfort them! On the side of their oppressors there was power, and there was no one to comfort them. And I thought the dead who are already dead more fortunate than the living who are still alive; but better than both is he who has not yet been, and has not seen the evil deeds that are done under the sun.

(3) Ecclesiasticus, Chapter 41, 1-2

English Translation:

O death, how bitter is the reminder of you to one who lives at peace among his possessions, to a man without distractions, who is prosperous in everything, and who still has the vigor to enjoy his good!

O death, how welcome is your sentence to one who is in need and is failing in strength, very old and distracted over everything; to one who is contrary, and has lost his patience!

(4) I Corinthians, Chapter 13, 1-3 and 12-13

English Translation:

If I speak in the tongues of men and of angels, but have not love, I am a noisy gong or a clanging cymbal. And if I have prophetic powers, and understand all mysteries and all knowledge, and if I have all faith, so as to remove mountains, but have not love, I am nothing. If I give away all I have, and if I deliver my body to be burned, but have not love, I gain nothing.

For now we see in a mirror dimly, but then face to face. Now I know in part; then I shall understand fully; even as I have been fully understood. So faith, hope, love abide, these three; but the greatest of these is love.

(English translations taken from the Revised Standard Version of the Bible.)

POETRY READING: William Meilen

- (1) Appointment in Samarra..... Somerset Maugham
- (2) In the beginning Dylan Thomas
- (3) This bread I break Dylan Thomas
- (4) A scent of Death Bryn Griffiths
- (5) Ianto the Undertaker Bryn Griffiths
- (6) For the Fallen Wilfried Owen
- (7) Do not go gentle into that good night Dylan Thomas
- (8) In my Craft or Sullen Art Dylan Thomas
- (9) Lament Dylan Thomas
- (10) And death shall have no dominion Dylan Thomas

SHORT INTERMISSION

DANCE: performed by the Orchesis Creative Dance Group

- (1) "Future Unknown" to the music of Brian Sim and
Roxy Music
..... Choreography - Gerry Trentham
..... Dancers, Suzanne Gove
Lindy Sisson
Warren Sulatycky
Gerry Trentham
Maggie Walt
- (2) "Being There..." to the music of Villa-Lobos
..... Choreography - Marsha Padfield
..... Dancers, MaryAnn Melham
Gerry Trentham
- (3) "Quietus" to the music of Elton John and
Pink Floyd
..... Choreography - Dorothy Harris
..... Dancers, Wendy Gervais
James Jack
Mark Kociolek
Linda Marianicz
Maggie Walt

UNIVERSITY OF ALBERTA STRING QUARTET

Bonnyville, Alberta

February 26, 1984

PROGRAMME

Quartet in D Major ('The Lark')
Op. 64, No. 5

Franz Joseph Haydn

Allegro moderato
Adagio cantabile
Menuet, allegretto
Finale, vivace

Quartet No. 2 ('Variations')

Clermont Pepin

intermission

Quartet No. 3, Op. 94

Benjamin Britten

Burlesque

Quartet in E flat Major
Op. 125, No. 1

Franz Schubert

Allegro moderato
Scherzo, prestissimo
Adagio
Allegro

The Department of Music

of

The University of Alberta

presents

DONNA ABBEY COLBORNE, soprano

and

RICHARD LINK, piano

Monday, February 27, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Lusinghe puî care (1726). Georg Frideric Händel
From "Allessandro" (1685-1759)

Der Hirt auf dem Felsen, Op. 129 (1828) Franz Schubert
"The Shepherd on the Rock" (Müller) (1797-1828)
JOHN NEWMAN, clarinet

Ich atmet' einen linden Duft (1901) Gustav Mahler
Liebst du um Schönheit (1902) (1860-1911)
Blicke mir nicht in die Lieder (1901) (poetry: Rueckert)
Ich bin der welt abhanden gekommen (1901)

INTERMISSION

Air Chantés (Moréas) (1927- 1928) Francis Poulenc
Air Romantique - Romantic Song (1899-1963)
Air Champêtre - A Country Song
Air Grave - Song of Grief
Air Vif - Brisk Song

Three Songs, Op. 45 (1974). Samuel Barber
Now I have Fed and Eaten Up the Rose (James Joyce) (b. 1910)
A Green Lowland of Pianos (Czeslaw Milosz)
O Boundless, Boundless Evening (Christopher Middleton)

Songs About Spring (e.e. cummings) (1951)Dominick Argento
who knows if the moon's a balloon (b. 1927)
Spring is like a perhaps hand
in just-spring
in Spring comes
when faces called flowers float out of the ground

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Ms. Abbey Colborne.

Special thanks to Harold Wiens and Diana Wiens.

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

THE UNIVERSITY OF ALBERTA STRING QUARTET

NORMAN NELSON, violin
LAWRENCE FISHER, violin
MICHAEL BOWIE, viola
PAUL PULFORD, cello

and

HELMUT BRAUSS, piano

Wednesday, February 29, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

String Quartet in E flat major, D.87 (1813) Franz Schubert
Allegro moderato (1797-1828)
Scherzo: Prestissimo
Adagio
Allegro

String Quartet No. 2: 'Variations' (1956) Clermont Pépin
(b. 1926)

INTERMISSION

Piano Quintet in F minor (1879) César Franck
Molto moderato quasi lento—Allegro (1822-1890)
Lento, con molto sentimento
Allegro non troppo ma con fuoco

The Department of Music
of
The University of Alberta
presents

THE UNIVERSITY OF ALBERTA STRING QUARTET

NORMAN NELSON, VIOLIN
LAWRENCE FISHER, VIOLIN
MICHAEL BOWIE, VIOLA
PAUL PULFORD, CELLO

AND

HELMUT BRAUSS, PIANO

Wednesday, February 29, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

String Quartet in E flat major, D.87 (1813). Franz Schubert
Allegro moderato (1797-1828)
Scherzo: Prestissimo
Adagio
Allegro

String Quartet No. 2: 'Variations' (1956) Clermont Pépin
(b. 1926)

INTERMISSION

Piano Quintet in F minor (1879). César Franck
Molto moderato quasi lento - Allegro (1822-1890)
Lento, con molto sentimento
Allegro non troppo ma con fuoco

The Department of Music
of
The University of Alberta
presents

JUNE HRYCIW, piano

Saturday, March 3, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

English Suite in A Minor (c. 1715).Johann Sebastian Bach
Prelude (1685-1750)
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue

Chant Polonaise, Op. 74, No. 12 (1860).Frédéric Chopin
(Mes Joies) (1810-1849)
transcribed by Franz Liszt

Widmung (1848).Robert Schumann
(1811-1886)
transcribed by Franz Liszt

INTERMISSION

Sonata in D Major, K. 311 (1777). Wolfgang Amadeus Mozart
Allegro con spirito (1756-1791)
Andante con espressione
Rondeau - Allegro

Ballade in G Minor, Op. 23 (1836)Frédéric Chopin

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Miss Hryciw.

The Department of Music
of
The University of Alberta
presents

JENNIFER PFEIFFER, *soprano*
MILTON SCHLOSSER, *piano and organ*

Sunday, March 4, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

- Partita in G Major, BWV 829 (c. 1830) Johann Sebastian Bach
Praelambulum (1685-1750)
Allemande
Corrente
Sarabande
Temp di minuetto
Passepied
Gigue
- Sonata in E-flat Major, Op. 81a (1809-10) Ludwig van Beethoven
Adagio; Allegro (1770-1827)
Andante espressivo
Vivacissimamente
- Toccata, Op. 7 (c. 1833). Robert Schumann
(1810-1856)

INTERMISSION

- Be Merciful, Even As Your Father
Is Merciful (1969) Gerhard Krapf
You Have Heard That It Was Said (1969) (b. 1924)
- Introduction, Four- and Three-part settings
on the Chorale: Kirken den er et
gammelt Hus (1983) Milton Schlosser
Three Chorale Preludes (1983) (b. 1961)
Jesu, meine Freude
O Christ, the Healer, We Have Come
Aus tiefer Not
- Dido's Lament, from Dido and Aeneas (1689). Henry Purcell
(1659-1965)
ELIZABETH LIETZ, *harpsichord*
CHERYL BERKOWITZ, *cello*
- An die Musik (1817) Franz Schubert
Nacht und Träume (1823) (1797-1828)
Liebe schwärmt auf allen Wegen (1815)
- The trees they grow so high (1943). Arranged by Benjamin Britten
(1913-1976)
The Water is Wide Arranged by Luigi Zaninelli
(b. 1932)
TAMI COOPER, *flute*
- Go 'Way From My Window. Arranged by Luigi Zaninelli
Rearranged by Schlosser



GAIL OLMSTEAD, piano

Wednesday, March 7, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Nine Variations on a Minuet by Duport,
K. 573 (1789) Wolfgang Amadeus Mozart
(1756-1791)

Sonata, Op. 164, No. 2 (1817) Franz Schubert
Allegro, ma non troppo (1797-1828)
Allegretto quasi andantino
Allegro vivace

INTERMISSION

Paganini Grand Etude No. 2 (1851) Franz Liszt
(1811-1886)

Valses Nobles et Sentimentales (1911) Maurice Ravel
(1875-1937)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Ms. Olmstead.





TOM SAUMER and SHERRI GOETHE, alto saxophone

assisted by

KAREN McNAUGHTON and DAROLYN McCROSTIE, piano

Thursday, March 8, 1984 at 5:30 p.m.
Convocation Hall, Old Arts Building

Ballade (c. 1939). Henri Tomasi
(1901-1971)

Tom Saumer
Darolyn McCrostie

Sonata (1943). Paul Hindemith
Ruhig Bewegt (1895-1963)
Lebhaft
Sehr Langsam
Lebhaft

Sherri Goethe
Karen McNaughton

INTERMISSION

Quattro Liriche Brevi, Op. 61 (1967) Juan Orrego-Salas
Elegiaca (b. 1919)
Rapsodica
Semplice
Appassionata

Tom Saumer
Karen McNaughton

Sonata, Op. 19 (1939). Paul Creston
With vigor (b. 1906)
With tranquility
With gaiety

Sherri Goethe
Karen McNaughton

A BIG SURPRISE



The Department of Music
of
The University of Alberta
presents

MARIA THOMPSON, piano

Thursday, March 8, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Triana, from Iberia (1906). Isaac Albeniz
(1860-1909)
Partita in D Major, BWV 828 (c1729) Johann Sebastian Bach
(1685-1750)
 Overture
 Allemande
 Courante
 Aria
 Sarabande
 Menuet
 Gigue

Sonata in E flat Major, Op. 31, No. 3 (1802). Ludwig van Beethoven
(1770-1827)
 Allegro
 Scherzo; allegretto vivace
 Menuetto; moderato e grazioso
 Presto con fuoco

INTERMISSION

Etudes, Op. 42, No. 3 and 4 (1903). Alexander Scriabine
(1872-1915)
Ballade in F Minor, Op. 52 (1842) Frederic Chopin
(1810-1849)
Sonata in D Minor, Op. 14 (1912). Serge Prokofiev
(1873-1943)
 Allegro ma non troppo
 Scherzo; allegro marcato
 Andante
 Vivace

The Department of Music
of
The University of Alberta
presents

MILDRED REINTJES, piano

Friday, March 9, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Etudes Tableaux, Op. 33, No. 7 (1911). Sergei Rachmaninoff
Moments Musicaux, Op. 16, No. 5 (1896) (1873-1943)
Prelude, Op. 32, No. 12 (1910)

Sonata in E-flat Major, Op. 7 (1796-7) Ludwig van Beethoven
Allegro molto e con brio (1770-1827)
Largo, con gran espressione
Allegro
Rondo: Poco allegretto e grazioso

INTERMISSION

English Suite in G Minor, BWV 808 (c. 1720). Johann Sebastian Bach
Prélude (1685-1750)
Allemande
Courante
Sarabande
Gavotte I & II
Gigue

Nocturnes, Op. 9, No. 1 (1830-31). Frédéric Chopin
Op. 62, No. 1 (1845-46) (1810-1849)

Malaga from Iberia, Vol. 4 (1908). Isaac Albéniz
(1860-1909)

This recital is presented in partial fulfillment of the requirements for
the Bachelor of Music degree for Miss Reintjes.

The Department of Music
of
The University of Alberta
presents

DEBRA PARKER, SOPRANO
(1983 E-Gré Winner)

AND

JAMES MANSON, PIANO

Monday, March 12, 1984 at 12:00 noon
Room 1-29, Fine Arts Building

Aufträge. Robert Schumann
Schneeglöckchen (1810-1856)
Schöne Wiege
Frühlingsnacht

Die Spröde. Hugo Wolf
Die Bekehrte (1860-1903)
Elfenlied

Fiançailles pour Rire Francis Poulenc
La dame d'Andre (1899-1963)
Dans l'herbe
Il vole
Mon cadavre est doux comme un gant
Violon
Fleurs

Shaman's Song for Soprano and Prepared Piano. Harry Somers
(Commissioned for 1983 Competition) (b. 1925)

Selections from Thirteen Limericks. Wallace Berry
(b. 1928)



ELIZABETH LAICH, piano

and

BRANDON KONOVAL, piano

Tuesday, March 13, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Sonata in F-sharp minor, Op. 2 (1852).Johannes Brahms
Allegro non troppo, ma energico (1833-1897)
Andante con espressione
Scherzo
Introduzione - Allegro non troppo e rubato
BRANDON KONOVAL

PréludesClaude Debussy
La terrasse des Audiences du clair de lune (1862-1918)
Les tierces alternées
General Lavine
ELIZABETH LAICH

INTERMISSION

Sonatine (1905).Maurice Ravel
Modéré (1875-1937)
Mouvement de Menuet
Animé
BRANDON KONOVAL

Vallée d'Obermann.Franz Liszt
(1811-1886)
ELIZABETH LAICH





GISELE ROULEAU, piano

Wednesday, March 14, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata in C Major, Op. 53 ("Waldstein")
(1803-4) Ludwig van Beethoven
Allegro con brio (1770-1827)
Introduzione: Adagio molto
Rondo: Allegretto moderato

Tango (1940) Igor Stravinsky
Danse Russe (1921) (From Petrouchka) (1882-1971)

INTERMISSION

Ballade in F Major (1836-9) Fryderyk Chopin
Scherzo in B-flat minor (1837) (1810-1849)
Etude in C-sharp Minor, Op. 25, No. 9 (1836)

Etudes d'execution transcendante ("Wilde Jagd")
(1851) Franz Liszt
(1811-1886)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Miss Rouleau.





HALEY SIMONS, piano

Thursday, March 15, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Toccata in D Major, BWV 912 (c. 1710) Johann Sebastian Bach
(1685-1750)

Sonata in E-flat Major, Op. 81a (1809-1810) Ludwig van Beethoven
Adagio - Das Lebewohl (1770-1827)
Andante - Die Abwesenheit
Vivacissimamente - Das Wiedersehen

INTERMISSION

Sonata No. 3 in A Minor, Op. 28
(1907, revised 1917) Sergei Prokofieff
Allegro tempestoso (1891-1953)

Evocación (from Iberia) (1906) Isaac Albeniz
Navarra (1912) (1860-1909)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Ms. Simons.





CORINNE CHERRY, piano

Saturday, March 17, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

- Toccata in D Minor, BWV 913 (c. 1708). Johann Sebastian Bach
(1685-1750)
- Sonata No. 22 in F Major, Op. 54 (1804). Ludwig van Beethoven
In tempo d'un menuetto (1770-1827)
Allegretto
- Suggestion diabolique, Op. 4, No. 4 (1910-12). Sergei Prokofiev
(1891-1953)

INTERMISSION

- Estampes (1903). Claude Debussy
Pagodes (1862-1918)
La soireé dans Grenade
Jardins sous la pluie
- Concert Etude No. 3 in D-flat Major (c. 1848). Franz Liszt
(1811-1886)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Miss Cherry.



The Department of Music
of
The University of Alberta
presents
THE MADRIGAL SINGERS
LEONARD RATZLAFF, *conductor*

WITH
ALEXANDRA MUNN and ERNESTO LEJANO, *piano*

Thursday, March 19, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

A'un giro sol de bell'occhi lucenti. Claudio Monteverdi
(Il quarto libro de madrigali, 1603) (1567-1643)
Draw on, sweet night John Wilbye
(The Second Set of Madrigales..., 1609) (1574-1638)
Thule, the period of cosmography Thomas Weelkes
(Madrigals of Five and Six Parts, 1600) (1576-1623)

Five Flower Songs, Op. 47 (1950) Benjamin Britten
To Daffodils (1913-1976)
The Succession of Four Sweet Months
Marsh Flowers
The Evening Primrose
Ballad of Green Broom

Waltzes, Op. 39, Nos. 2 and 11 (1867). Johannes Brahms
Hungarian Dance No. 6 (1869) (1833-1897)
ALEXANDRA MUNN and ERNESTO LEJANO

Dulcia Iuventutis (Three Songs for
Mixed Voices and Piano Duet), Op. 97. Alun Hoddinott
Nunc est Bibendum (b. 1929)
Novus Amor
Tenera Iuventa

RICK WILLIAMS, *baritone*
ALEXANDRA MUNN AND ERNESTO LEJANO

I N T E R M I S S I O N

Six Chansons (1939) (poems by Rilke) Paul Hindemith
La Biche (1895-1963)
Un Cygne
Puisque tout passe
Printemps
En Hiver
Verger

The Sea Malcolm Forsyth
 In the dying of anything (b. 1936)

Just as the tide was flowing. arr. R. Vaughan Williams
 (1872-1958)

Two Songs from The Tender Land (1950) Aaron Copland
 The Promise of Living (b. 1900)
 Stomp your Foot!

ALEXANDRA MUNN and ERNESTO LEJANO

The University of Alberta Madrigal Singers

Soprano

Carol Dyck
 Janet Halsall
 Jane Hartling
 Sheryl Janzen
 Denise Lemke
 Ardelle Ries

Alto

Frances Jellard
 Lori Nowochin
 Elizabeth Raycroft
 Lisa Trofymow
 Elizabeth Turnbull

Tenor

David Bacon
 Neal Evans
 Glen Halls

Bass

Laurier Fagnan
 Peter Gaucher
 Paul Mitchinson
 Rick Williams
 David Zacharko

Rehearsal Accompanist

Douglas Schalin

This concert is being recorded by CBC for future broadcast on the program
Edmonton on Stage, Saturdays at 5:05 p.m. (AM) and 10:05 p.m. (FM).

TEXTS AND TRANSLATIONS

A'un giro sol de bell' occhi lucenti

A single glance from your beautiful, radiant eyes,
And lo, nature all around laughs, sea and wind are put to sleep,
And the heavens are adorned with new light!

Draw on, sweet night

Draw on, sweet night, best friend unto those cares that arise
from melancholy,
My life so ill through want of comfort fares, that unto thee
I consecrate it wholly.
My griefs, when they be told to shades and darkness,
find some ease from paining.
And while thou all in silence dost enfold, I then shall have
best time for my complaining.

Thule, the period of cosmography

Thule, the period of cosmography, doth vaunt of Hecla,
whose sulphureous fire doth melt the frozen clime and thaw the sky;
Trinicrian Etna's flames ascend not higher.
These things seem wondrous, yet more wondrous I,
whose heart with fear doth freeze, with love doth fry!

The Andalusian merchant that returns, laden with cochineal
and China dishes, reports in Spain how strangely Fogo burns
amidst an ocean full of flying fishes.
These things seem wondrous

To Daffodils (Robert Herrick)

Fair daffodils, we weep to see you haste away so soon:
As yet the early rising sun has not attained his noon.
Stay, stay, until the hasting day has run but to evensong;
And, having prayed together, we will go with you along.
We have short time to stay as you. We have as short a Spring;
As quick a growth to meet decay, as you, or any thing.
We die, as your hours do, and dry away like to the Summer's rain;
Or as the pearls of morning's dew, ne'er to be found again!

The Succession of the Four Sweet Months (Herrick)

First, April, she with mellow showers, opens the way for early flowers,
Then after her comes smiling May in a more rich and sweet array,
Next enters June and brings us more gems than those two that went before,
Then (lastly), July comes and she more wealth brings in than all those three.

Marsh Flowers (George Crabbe)

Here the strong mallow strikes her slimy root,
Here the dull nightshade hangs her deadly fruit:
Here on hills of dust the henbane's faded green,
And pencilled flower of sickly scent is seen.
Here on its wiry stem, in rigid bloom,
Grows the salt lavender that lacks perfume.

At the wall's base the fiery nettle springs
With fruit globose and fierce with poison'd stings;
In ev'ry chink delights the fern to grow,
With glossy leaf and tawny bloom below;
The few dull flowers that o'er the place are spread
Partake the nature of their fenny bed.
These, with our seaweeds rolling up and down,
Form the contracted Flora of our town.

The Evening Primrose (John Clare)

When once the sun sinks in the west,
And dewdrops pearl the evening's breast;
Almost as pale as moonbeams are,
Or its companionable star,
The evening primrose opes anew
Its delicate blossoms to the dew
And, hermitlike, shunning the light,
wastes its fair bloom upon the night;

Who, blindfold to its fond caresses,
Knows not the beauty he possesses.
Thus it blooms on while night is by,
When day looks out with open eye,
'Bashed at the gaze it cannot shun,
It faints and withers and is gone.

The Ballad of Green Broom

There was an old man liv'd out in the wood,
And his trade was acutting of green broom,
He had but one son without thought, without good
Who lay in his bed till t'was bright noon;
Green broom, green broom....

The old man awoke one morning and spoke
He swore he would fire that room
If his John would not rise and open his eyes,
And away to the wood to cut green broom.

So Johnny arose and slipped on his clothes
And away to the wood to cut green broom,
He sharpened his knives, and for once he contrives
To cut a great bundle of green broom.

When Johnny passed under a lady's fine house,
Passed under a lady's fine room,
She called to her maid: "Go fetch me," she said,
"Go fetch me the boy that sells green broom!"

When Johnny came in to the lady's fine house,
And stood in the Lady's fine room.
"Young Johnny" she said, "Will you give up your trade
And marry a lady in bloom, in full bloom?"

page three

Johnny gave his consent, and to church they both went
And he wedded the lady in bloom, full bloom,
At market and fair, all folks do declare,
There's none like the boy that sold broom, green broom.

Nunc est Bibendum

You splendid drinkers shall have all an endless thirst at beck and call,
And speed which lesser men would appal, no bottle shall forgotten fall,
Nor sleep unchanged beside the wall, but pass around,
And with the wittiest jests your hall shall aye abound.

He who cannot drink his share, forth from our feast then let him fare.
Let none here modesty declare, for prudish ways we do not care;
Within the wild restraint the proof alone will bear of foolish mind.

When you're forced, to your delight, to drink alone by day or night,
Until you cannot stand upright, nor simple sentences indite;
Yet you shall always have the strength to pledge the strong,
And any glass, whatever its length, to drain in one.

Novus Amor

Behold the time for joying, you maidens hear;
Enjoy it then together, youths far and near.

Oh! Oh! Like some new flower am I,
Now for love of maid entrancing, whence I burn and sigh,
So new, so new is love, whence I'll surely die.

The flower of womankind, her I adore,
No fairer rose there grows that e'er I saw.

Oh! Oh! Like some new flower.....

Thine untouched maidenhood to mock me seems
Thy very innocence haunts all my dreams.

Oh! Oh! like some new flower.....

Come my little sweetheart, great joy to me;
Come then, my lovely, come, I die for thee.

Oh! Oh! Like some new flower.....

Tenera Iuventa

Call a halt to studying, for dissipation is fun.
Hold on to every good thing, the joys of being young.
Time enough to ponder on the horrors of old age.

Swiftly the years pass away lost in study serious,
But for tender youth 'tis play makes its call imperious.

page four

The spring of life slips fast away and winter's threats close loom,
Life bears the bruises of the day, care wraps the flesh in gloom.
The blood dries up, the heart grows dull, for all delights must fade,
And now old age begins to pull the body down by plagues decayed.

Swiftly the years pass away

Imitate the gods above, worthy such an aim must be;
And the sweet demands of love maids and men shall surely see.
We will give our vote for this, that's the custom of the young.
On the streets you'll find your bliss 'mid the maidens' dancing throng.

Swiftly the years pass away

You will find life easy there all around so much to see,
Glowing are their limbs so bare, tempting, swirling, fresh and free.
While the girls around us twirl with their gestures so alluring;
As I watch I'm in a whirl and my heart they're stealing.

Swiftly the years pass away

La Biche (Rainer Maria Rilke)

O thou doe, what vistas of secular forests appear in thine eyes reflected!
What confidence serene affected by transient shades, by shades of fear.
And all is borne on thy bounding course, for so gracile art thou!
Nor comes aught to astound the impassive awareness of thy brow.

Un Cygne

A swan is breasting the flow all in himself enfolded like a slow-moving tableau.
And so, at some time or place, a loved one will be molded to seem like a
migrating space; will near us, floating redoubled as a swan on the river.
Upon our soul so troubled, which swells it by the addition of a wraith a quiver
with delight and suspicion.

Puisque tout passe

Since all is passing, retain the melodies that wander by us.
That which assuages when nigh us shall alone remain.
Let us sing what will leave us with our love and art;
Ere it can grieve us, let us the sooner depart.

Printemps

O song that from the sap art pouring and through the sounding board of all
this greenwood art soaring,
Amplify our brief tone, the dying strains restoring.
'Tis but few measures' duration that we share the fantasy, the endless variation
of thy long ecstasy, o nature, fount of creation.
After our song is ended, others will assume the part, but meanwhile how can I
tender unto thee all my heart in full surrender?

page five

En Hiver

With the winter, Death, grisly guest through the doorway steals in,
both the young and old to quest, and he plays them his violin.
But when the Spring's spades are beating frozen earth beneath blue sky,
then Death his way goes fleeting, lightly greeting passersby.

Verger

The earth is nowhere so real a presence as mid thy branches, O orchard bright,
And nowhere so airy as here in the pleasance of lacy shadows on grassy pond.

There we encounter that which we quested, that which sustains and nourishes life,
And with it the passage manifested of sweetest tenderness undying.

But at thy center the spring's limpid waters, almost asleep in the fountain's heart,
Of this strange contrast scarce have taught us, since of them it is so truly a part.

The Sea (Dorothy Parker)

Who lay against the sea and fled, who lightly loved the wave,
Shall never know when he is dead a cool and murmurous grave.

But in a shallow pit shall rest for all Eternity,
And bear the Earth upon the breast that once had worn the sea.

In the Dying of Anything (Brian Patten)

In the dying of anything there walks a creature looking for its song.
Huge, it bends down planets, that it might ask them the ways back to life again,
but we lie quieter now, older.
In the dying of anything there walks a creature looking for its song.

Just as the tide was flowing

One morning in the month of May, down by some rolling river,
A jolly sailor, I did stray, when I beheld my lover.
She carelessly along did stray, apicking of the daisies gay;
And sweetly sang her roundelay, just as the tide was flowing.

O! her dress it was so white as milk, and jewels did adorn her.
Her shoes were made of the crimson silk, just like some lady of honour.
Her cheeks were red, her eyes were brown, her hair in ringlets hanging down;
She'd a lovely brow without a frown just as the tide was flowing.

I made a bow and said "Fair maid, how came you here so early;
My heart by you it is betrayed, for I do love you dearly.
I am a sailor come from sea; if you will accept of my company
To walk and view the fishes play." Just as the tide was flowing.

page six

No more we said, but on our way we ganged along together;
The small birds sang, and the lambs did play, and pleasant was the weather.
When we were weary we did sit down, beneath a tree with branches round;
For my true love at last I'd found, just as the tide was flowing.

The Promise of Living (Horace Everett)

The promise of living with hope and thanksgiving
Is born of our loving our friends and our labor.

The promise of growing with faith and with knowing
Is born of our sharing our love with our neighbor.

The promise of living, the promise of growing
Is born of our singing in joy and thanksgiving.

For many a year we've known these fields and known all the work that makes them yield,
Are you ready to lend a hand? By working together we'll bring in the harvest.
We plant each row with seeds of grain, and Providence sends us the sun and the rain,
By lending a hand (an arm) bring out from the farm the blessings of harvest.

O let us be joyful, O let us be grateful, come join us in thanking the Lord
for His blessing .

Give thanks there was sunshine, give thanks there was rain,
Give thanks we have hands to deliver the grain,
O let us be joyful to the Lord for His blessing

The promise of living

Stomp your foot

Stomp your foot upon the floor, throw the windows open,
Take a breath of fresh June air, and dance around the room.

The air is free, the night is warm,
The music's here, and here's my home.

Men must labor to be happy, plowing fields and planting rows.
But ladies love a life that's easy, churning butter, milking cows....

Ladies love their fine amusement, putting patches in a quilt,
But men prefer to bend their shoulder to something that will stand when built....

Stomp your foot



The Department of Music of
The University of Alberta
presents

NEAL EVANS, double bass

assisted by

ALEXANDRA MUNN, piano

Tuesday, March 20, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Salut d'Amour (1888). Edward Elgar
(1857-1934)

Divertimento Concertante (1968). Nino Rota
Allegro Maestoso (1911-1979)
Marcia
Aria
Finale

Divertimento in D major (1771). Michael Haydn
Allegro Moderato (1737-1806)
Menuet
Adagio
Menuet
Presto

Juanita Spears, Horn
Andrew Bacon, Viola

INTERMISSION

Andante from Concerto No. 2 Giovanni Bottesini
(1821-1889)

Sonata in G major (1710). Jean Francois d'Andrieu
Prelude (1684-1740)
Allegro
Aria
Adagio
Gavotte
Gigue

Quartet for Double Basses (1942). Joseph Lauber
Andante espressivo (1864-1952)
Allegretto scherzando
Fuge maestoso
Larghetto - Allegro ma non troppo, ma deciso
Jan Urke, John Taylor, Cathy Garneau - double bass

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Mr. Evans.

The Department of Music
of
The University of Alberta

presents

JOHN NEWMAN, clarinet

assisted by

MICHAEL MASSEY, piano

and

ROXANNE CLASSEN, piano

Wednesday, March 21, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Sonatine (1915) Béla Bartók
(1881-1945)

ROXANNE CLASSEN, piano

Sonata "Pentru" (1963) Tiberiu Olah
(b. 1928)

Sonatina (1981) Joseph Horowitz
(b. 1926)

MICHAEL MASSEY, piano

I N T E R M I S S I O N

Concerto (1952) Eugene Bozza
(b. 1905)

MICHAEL MASSEY, piano

Carnival of Venice Paul Jeanjean

ROXANNE CLASSEN, piano

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Mr. Newman

The Department of Music
of
The University of Alberta
presents

AN EVENING OF ART SONG

Wednesday, March 21, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Bist du bei mir.Johann Sebastian Bach
(March 21, 1685-1750)

LISA TINNEY, soprano
CONSTANTINE SHANDRO, pianist

All mein Gedanken, Op. 21, No. 1Richard Strauss
Freundliche Vision, Op. 48, No. 1 (1864-1949)
Schlagende Herzen, Op. 29, No. 2

OLGA FEDERKEWYCH, soprano
CONSTANTINE SHANDRO, pianist

From A Charm of Lullabies, Op. 41. Benjamin Britten
A Cradle Song (William Blake) (1913-1976)
The Highland Balou (Robert Burns)
A Charm (Thomas Randolph)
The Nurse's Song (John Philip)

FRANCES JELLARD, contralto
LORETTA DUECK, pianist

Mausfallen Sprüchlein (Moericke)Hugo Wolf
Nimmersatte Liebe (Moericke) (1860-1903)
Mignon (Goethe)

Die ihr Schwebet (Spanische Lieder)
MARGARET EVANS, soprano
ROXANNE CLASSEN, pianist

I N T E R M I S S I O N

Gestillte Sehnsucht, Op. 91, No. 1Johannes Brahms
Geistliches Wiegenlied, Op. 91, No. 2 (1833-1897)

RONALD KOMARNISKI, violist

Mandoline. Claude Debussy
Beau soir (1862-1918)

FRANCES JELLARD, contralto
ELIZABETH LIETZ, pianist

From Hermit Songs, Op. 29.Samuel Barber
At Saint Patrick's Purgatory (1910-1981)
Church bell at night

Promiscuity
The Monk and his cat
The desire for hermitage
GERHARD KRUSCHKE, tenor
ROXANNE CLASSEN, pianist

Airs Chantés Francis Poulenc
Air romantique (1899-1963)
Air champêtre

Air grave
Air vif

LISA TINNEY, soprano
MILDRED REINTJES, pianist

The Department of Music and Professor Alexandra Munn acknowledge, with
gratitude, the volunteer services of Ms. Evans, and Messers. Kruschke and
Komarniski.

The Department of Music
of
The University of Alberta
presents

ELIZABETH LIETZ, piano

Friday, March 23, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

- Sonata in B Minor. Domenico Scarlatti
(1685-1757)
- Sonata in E-flat Major, Op. 31, No. 3 (1802) Ludwig van Beethoven
Allegro (1770-1827)
Allegretto vivace
Moderato e grazioso
Presto con fuoco

I N T E R M I S S I O N

- Sonata No. 2 (1936). Paul Hindemith
Mässig schnell (1895-1963)
Lebhaft
Sehr Langsam - Bewegt
- Rhapsody, Op. 79, No. 1 (1879) Johannes Brahms
Agitato (1833-1897)
- Rhapsody, Op. 79, No. 2 (1879)
Molto passionato, ma non troppo allegro

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Miss Lietz.



CARMEN CORBETT, piano

Saturday, March 24, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

- Prelude and Fugue in A Minor, BWV 889 (1738-42).Johann Sebastian Bach
(Well-Tempered Clavier, Book II) (1685-1750)
- Fantasia in C Major, Hob. XVII: 4 (1789). Joseph Haydn
(1732-1809)
- Phantasiestücke, Op. 12 (1837)Robert Schumann
Des Abends (1810-1856)
Aufschwung
Warum?
In der Nacht

INTERMISSION

- Estampes (1903). Claude Debussy
Pagodes (1862-1918)
La soirée dans Grenade
Jardins sous la pluie
- Hungarian Rhapsodie, No. 11 (1853)Franz Liszt
(1811-1886)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Ms. Corbett.



The Department of Music
of
The University of Alberta
presents

OLGA FEDERKEWYCH, soprano

assisted by

MICHAEL ROSE, pianist

Saturday, March 24, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Aria di Rossana from "Floridante" (1721) George Frideric Handel
(1685-1759)

Opus 8 (1893). Sergey Rachmaninoff
The Water lily - No. 1 (1873-1943)
Like blossom dew-freshen'd to gladness! No. 2
Brooding - No. 3
"For a life of pain I have giv'n my love." - No. 4
A Dream - No. 5
A Prayer - No. 6

Er ist's (1888). Hugo Wolf
Im Frühling (1860-1903)
Zitronfalter im April Poems by Eduard Mörike
Fussreise

INTERMISSION

Місяць на Небі (The Moon in the Sky) Fedor Nadenenko
(b. 1902)
Віють Вітри (Winds are Blowing) Mykola Lysenko
arioso from "Natalka-Poltavka" (1889) (1842-1912)
Вечірня Пісня (Evening Song) Kyrylo Stetsenko
(1882-1922)
Виростеш Ти, Сину Sergei Eremenko
(You'll grow up my son) (b. 1912)
Homenaje a Lope de Vega, Op. 90 (1935) Joaquin Turina
Cuando tan hermosa os miro (1882-1949)
Si con mis deseos
Al Val de Fuente Ovejuna

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Ms. Federkewych.

The Department of Music
of
The University of Alberta
presents
NEW MUSIC AT THE UNIVERSITY OF ALBERTA
FEATURING WORKS BY
STUDENT COMPOSERS

Sunday, March 25, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Cycles.Kevin Kirkland
 I The Primeval
 II The Awakening
 III The Communion

JOANNE ALLEN, *oboe*
JOHN NEWMAN, *bass clarinet*
NEAL EVANS, *contrabass*
KEVIN KIRKLAND, *piano*

Birdsong.Kevin Kirkland
 (text: anonymous)

VIOLA WALLBANK, *soprano*
KEVIN KIRKLAND, *piano*

CatalogKevin Kirkland
 (text: Rosalie Moore)

VIOLA WALLBANK, *soprano*
KEVIN KIRKLAND, *piano*

Electronic Studies.Sherilyn Fritz
 Texture I
 Depth

The Secret SitsRichard Williams
 (text: Robert Frost)

I N T E R M I S S I O N

Serenade.Marvin Miller
 Pastorale
 Dance
 Finale

NANCY BIAS, *violin*
CATHY BOEHM, *violin*
RON KOMARNISKI, *viola*
CHERYL BERKOWITZ, *cello*

SongsMarvin Miller
 (texts: William Blake)
 Shepherd
 Little Boy Lost
 Little Boy Found

DONNA ABBEY-COLBORNE, *soprano*
MARK SIRETT, *piano*

Sun StretchSherilyn Fritz
 MARGARET DALY, *flute*

Piano Variations.Sherilyn Fritz
 GRANT MAXWELL, *piano*

The Department of Music
of
The University of Alberta

presents

GREG PARRY, tuba

assisted by

LAURIE FUMAGALLI, piano

Wednesday, March 28, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Ricercar. Domenico Gabrieli
(1640-1690)
transcribed by R. Winston Morris

Sonate for Tuba and Piano (1943). Paul Hindemith
Allegro pesante (1895-1963)
Allegro assai
Variationen - moderato, commodo

INTERMISSION

Tuba Suite (1973) Gordon Jacob
Prelude (b. 1895)
Horn pipe
Saraband
Brief Interlude
Mazurka
Ground
Bouree

Quintet (1961). Malcolm Arnold
Allegro vivace (b. 1921)
Chaconne
Con brio

Ross Hill and Bruce Smith, trumpets
Juanita Spears, horn
Chris Carlson, trombone

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Mr. Parry.

The Department of Music
of
The University of Alberta
presents

BARBARA HALLAM, organ

Thursday, March 29, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Grand Plein Jeu. Louis-Nicolas Clérambault
Basse et Dessus de Trompette (1676-1749)
ou de Cornet séparé, en dialogue
Dialogue sur les grands Jeux
(From "Suite Du Premier Ton")

Trio Sonata No. 1 in E-flat Major,
BWV 525 (1730). Johann Sebastian Bach
Allegro moderato (1685-1750)
Adagio
Allegro

Introduction and Passacaglia
in D Minor, without opus number (1900). Max Reger
(1873-1916)

INTERMISSION

Prelude and Fugue in A Minor, BWV 543 Johann Sebastian Bach

Festive Fantasy based on Pange
Lingua (1979) Violet Archer
(b. 1913)

Allegro from Symphony No. 6 in G Minor,
Op. 42 (c.1880) Charles Marie Widor
(1844-1937)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Ms. Hallam.

Wednesday, March 28, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Wednesday, March 28, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Toccata in C Minor, BWV 911 (c1717) Johann Sebastian Bach
(1685-1750)

Sonata in E-flat Major, Op. 81a (1810).Ludwig van Beethoven
Das Lebewohl - Adagio: Allegro (1770-1827)
Abwesenheit - Andante espressivo
Das Wiedersehen - Vivacissimamente

La puerta del vino (1913) Claude Debussy
La cathédrale engloutie (1910) (1862-1918)
Ondine (1913)

Sonata No. 1 in F Minor, Op. 1 (1909) Sergei Prokofiev
(1891-1953)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Dueck.

The Department of Music
of
The University of Alberta
presents

JULIE HÉROUX, piano

Saturday, March 31, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Sonata in D Minor, K. 9, L. 413 (1738). Domenico Scarlatti
Sonata in C Major, K. 159, L. 104 (1738) (1685-1757)

Sonata in F-sharp Major, Op. 78 (1809). Ludwig van Beethoven
Adagio cantabile, Allegro ma non troppo (1770-1827)
Allegro vivace

Rhapsody, Op. 79, No. 1 (1879). Johannes Brahms
(1833-1897)

INTERMISSION

Jeux D'eau (1901) Maurice Ravel
(1875-1937)

Ballade in A-flat Major, Op. 47 (1840-41) Fryderyk Chopin
(1810-1849)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Ms. Héroux.

The Department of Music
of
The University of Alberta
presents

RICK HARRIS, saxophone

assisted by

MICHAEL ROSE, piano

Saturday, March 31, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonate (1976).Jeanine Rueff
Allegro (b. 1922)
Adagio
Prestissimo

Sonate (1937).Bernhard Heiden
Allegro (b. 1910)
Vivace
Adagio - Presto

INTERMISSION

Vocalise, Op. 34, No. 14 (1915).Sergey Rachmaninoff
(1873-1943)

Prélude, Cadence et Finale (1956).Alfred Desenclos
(b. 1912)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Mr. Harris.

Reception to follow at 11329-79 Avenue.

Tuesday, April 3, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Tuesday, April 3, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Classen.

The Department of Music
of
The University of Alberta
presents

OPERA SCENES

ALFRED STROMBERGS - MUSICAL DIRECTOR

MURRAY B. MOATS - STAGE DIRECTOR

DEBORAH COOMBE - PIANIST

BETTY KOLODZIEJ - COSTUMES

Wednesday, April 4, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

From Act I of 'The Merry Wives
of Windsor' (1849) Otto Nicolai
(1810-1849)

*Mistress Ford - Viola Wallbank
Mistress Page - Elizabeth Turnbull*

From Act I of 'La Cenerentola' (1817) Gioacchino Rossini

*Clorinda - Catherine Breckenridge
Thisbe - Olga Federkewych
Cinderella - Elizabeth Raycroft
Alidoro - David Zacharko
Courtiers - Heather Kendrick
Kathleen Neudorf
Gerry Schubert*

From Act I of 'Don Giovanni' (1787) Wolfgang Amadeus Mozart
(1756-1791)

*Zerlina - Donna Abbey-Colborne
Don Giovanni - Laurier Fagnan
Donna Elvira - Viola Wallbank
Donna Anna - Alice Weitzel
Don Ottavio - Jeff Siegel*

From Act II of 'The Dialogues
of the Carmelites' (1957). Francis Poulenc
(1899-1963)

*Constance - Donna Abbey-Colborne
Blanche - Catherine Breckenridge
Marie - Olga Federkewych*

From 'The Old Maid and the Thief' (1939). Gian Carlo Menotti
(b. 1911)

*Laetitia - Kathleen Neudorf
Miss Todd - Elizabeth Turnbull
Miss Pinkerton - Elizabeth Raycroft
Bob - Graham Brockley*

The Department of Music
of
The University of Alberta
presents

JANET HALSALL, piano

Thursday, April 5, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Chromatic Fantasy and Fugue, D Minor,
BWV 903 (c. 1720). Johann Sebastian Bach
(1685-1750)

Suite, Op. 14 (1916). Béla Bartók
Allegretto (1881-1945)
Scherzo
Allegro molto
Sostenuto

INTERMISSION

Kreisleriana, Op. 8 (1838). Robert Schumann
Äusserst bewegt (1810-1856)
Sehr innig und nicht zu rasch
Sehr aufgeregt
Sehr langsam
Sehr lebhaft
Sehr langsam
Sehr rasch
Schnell und spielend

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Ms. Halsall.

The Department of Music
of
The University of Alberta
presents

SANDRA BABBEL, soprano

assisted by

JANE O'DEA, piano

Thursday, April 5, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Geistliche Lieder.Johann Sebastian Bach
Dir, dir, Jehova, will ich singen (1685-1750)
O, Jesulein suess
Liebster Herr Jesu, wo bleibst du so lange?
Jesus, unser Trost und Leben

Harmonia Sacra (Three Divine Hymns).Henry Purcell
We sing to Him (1688) (1659-1695)
Evening Hymn (1688)
Lord, what is Man (1693)

Opus 27 (1894)Richard Strauss
Ruhe, meine Seele (Henckell) (1864-1949)
Cäcilie (Hart)
Heimliche Aufforderung (Mackay)
Morgen! (Mackay)

INTERMISSION

Per la gloria d'adorarviGiovanni Bononcini
(1672-1750)
Se tu della mia morte.Alessandro Scarlatti
(1659-1725)

Opus 98a (1849).Robert Schumann
Kennst du das Land? (1810-1856)
Nur wer die Sehnsucht Kennt
So Lasst mich scheinen

Old American Songs (1952).Aaron Copland
The Little Horses (b. 1900)
At The River
Ching-a-ring Chaw

Old Edmonton Songs
Daffodils A-Blowing (1901).Edward German
(1862-1936)
The Birds Go North Again.Charles Willeby

Special thanks to Professors Harold Wiens and Wesley Berg.

The Department of Music

University of Alberta

presents

Chamber Music

Sonata No. 2 in A Major, Op. 100
Allegro Amabile
Andante tranquillo
Johannes Brahms
(1833-1897)
Karen Opgenorth, violin Carmen Corbett, piano

Suite from L'Histoire du Soldat (1918)
Marche du Soldat
Le violon du Soldat
Petit Concert
Tango-Valse-Rag
Danse du Diable
Igor Stravinsky
(1882-1971)
Norman Nelson, violin Dan Sutherland, clarinet
Helen Buick, piano

Sonata, Op. 23
Presto
Andante scherzoso, piu Allegretto
Allegro molto
Beethoven
(1770-1827)
Neil Robertson, violin June Hryciw, piano

Trio for Clarinet, Violin and Piano
Andante con dolore
Allegro
Moderato
Aram Khatchaturian
Karen Opgenorth, violin John Newman, clarinet
Haley Simons, piano

INTERMISSION

Sonata in A Major, D574
Allegro moderato
Scherzo-Presto
Andantino
Allegro vivace
Franz Schubert
(1797-1828)
Martin Berger, violin Corinne Cherry, piano

Quintet, Op. 114 ("The Trout")
Allegro vivace
Andante
Scherzo
Tema con variazioni
Finale
Franz Schubert
Jonathan Paul, violin Ron Komarniski, viola
Laura Backstrom, cello Neal Evans, bass
Marguerite Puik, piano

Friday, April 6 at 5:00 Room 1-29, Fine Arts Building
The second and final concert in this series of piano, chamber music
works will be heard in this room tomorrow, Friday, at 8:00.

The Department of Music
of
The University of Alberta
presents

SUSANNA BOEHM, piano

Friday, April 6, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata in E-flat Major, Hob. XVI:52 (1794). Joseph Haydn
Allegro (1732-1809)
Adagio
Presto

Sonata No. 2 (1979) Violet Archer
Andante moderato, amabile capriccioso (b. 1913)
Largo a piacere, meditando e con rubato
Andante ma energico

INTERMISSION

Toccata in G Major, BWV 916 (1719). Johann Sebastian Bach
(1685-1750)

Variations on a Theme by Haydn
for Two Pianos, Op. 56b (1873) Johannes Brahms
(1833-1897)

with JANET HALSALL, piano

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Ms. Boehm.

The Department of Music
of
The University of Alberta

presents

RICK HARRIS, flute

assited by

MICHAEL ROSE, piano and harpsichord

Saturday, April 7, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Andante Pastoral et Scherzettino. Paul Taffanel
(1844-1908)

Sonata (1722) Jean-Baptiste Loeillet
(1680-1730)
Grave
Allegro
Adagio
Gavotte
Aria
Gavotte (da capo)
Allegro

Krzysztof Matyja, cello

INTERMISSION

Sicilienne (1898) Gabriel Faurè
(1845-1924)

Suite Modale (1956) Ernest Bloch
(1880-1959)
Moderato
L'istesso tempo
Allegro giocoso
Adagio, Allegro deciso

Reception at 11013-90 Avenue.

The Department of Music

University of Alberta

presents

Chamber Music

Trio for Horn, Violin and Piano, Op. 44 (1956) Lennox Berkeley

Allegro

Lento

Cathy L. Boehn, violin Susan Belcher, horn
Susanna Boehm, piano

Sonata for Piano and Violin, K. 304

W. A. Mozart

Allegro

(1756-1791)

Tempo di minuetto

Kevin Filewych, violin Binaifer Kapadia, piano

Trio for Piano, Violin and Viola, Op. 58

Ignaz Lachner

Allegro con spirito

Andante

Elizabeth Ambrock, violin Glenn Archibald, viola
Gail Olmstead, piano

Sonata in A Major

Cesar Franck

Allegro

(1822-1890)

Allegretto poco mosso

Nancy Bias, violin Julie Heroux, piano

INTERMISSION

"Contrasts" (1942)

Bela Bartok

Recruiting Dance

(1881-1945)

Relaxation

Fast Dance

Lawrence Fisher, violin John Newman, clarinet
Janet Halsall, piano

Saturday, April 7, 1984 at 8:00 Room 1-29 Fine Arts Building

This is the second and last of two concerts by members of chamber music classes, featuring the piano in small instrumental groups.

The Department of Music
of
The University of Alberta

presents

ELIZABETH TURNBULL, mezzo-soprano

with

MARK SIRETT, piano and harpsichord

Saturday, April 7, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sì, tra i ceppi (Berenice, 1737) George Frederick Händel
Ch'io mai vi possa (Sirœe, 1728) (1685-1759)

CHERYL BERKOWITZ, cello

Chansons de Bilitis (1900-01) Claude Debussy
La Flûte de Pan (1862-1918)
La Chevelure
Le Tombeau des Naïadès

Mon Coeur s'ouvre à ta voix
(Samson et Dalila, 1877) Camille Saint-Saëns
(1835-1921)

INTERMISSION

Sech Gesänge, Op. 7 (1854) Johannes Brahms
Treue Liebe (1833-1897)
Parole
Anklänge
Volkslied
Die Trauernde
Heimkehr

Let Us Garlands Bring (1942) Gerald Finzi
Come away, come away, death (1901-1956)
Who is Sylvia?
Fear no more the heat o' the sun
O Mistress mine
It was a lover and his lass

Were you there? arr. Henry T. Burleigh
Ev'ry time I feel the Spirit (1866-1949)
Sometimes I feel like a motherless child

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Ms. Turnbull.

The Department of Music
of
The University of Alberta
presents
EVELYN MILLMAN, organ
Sunday, April 8, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Praeambulum in C Major.Dietrich Buxtehude
(1637-1707)
Psalmus "Da Jesus an dem Kreuze stund" (1624)Samuel Scheidt
(1587-1654)
Sonata in A Major, Op. 65,
No. 3 (1844/45).Felix Mendelssohn-Bartholdy
Con moto maestoso ("Aus tiefer Not"). (1809-1847)
Andante tranquillo

INTERMISSION

Prelude, Largo (BWV 529/2)* and
Fugue in C Major (BWV 545)Johann Sebastian Bach
(1685-1750)
Prelude, Fugue & Variation, Op. 18 (1862)César Franck
(1822-1890)
Toccata, Villancico y Fuga (1952)Alberto Ginastero
(1916-1983)

* Several manuscripts of BWV 545 insert this second movement of Trio Sonata V between Prelude and Fugue.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree of Mrs. Millman.

Reception to follow in the Power Plant. Everyone is welcome.

The Department of Music
of
The University of Alberta
presents

BINAIFER KAPADIA, piano

Monday, April 9, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Sonata in C Major, K. 420. Domenico Scarlatti
Sonata in C Major, K. 421 (1685-1757)
Sonata No. 30 in D Major (1767). Joseph Haydn
Moderato (1732-1807)
Andante
Allegro assai

INTERMISSION

15 Ungarische Bauernlieder (1914/17) Béla Bartók
(Hungarian Peasant Songs) (1881-1945)
Etude in F Minor, Op. 25, No. 2 (1836) Frédéric Chopin
(1810-1849)
Impromptu in A-flat Major, Op. 90, No. 4 (1827). Franz Schubert
(1797-1828)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Ms. Kapadia.

The Department of Music
of
The University of Alberta
presents

CHRIS CARLSON, trombone

Monday, April 9, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata a 3. Heinrich Ignaz Franz Biber
(1655-1704)

Jonathan Paul and Nancy Bias, violins
Neal Evans, double bass
Mark Sirett, organ

Concert (1924). Launy Grondahl
(1886-1960)
Moderato assai
Andante Grave
Maestoso

Mark Sirett, piano

Grab und Mond (1826). Franz Schubert
Wiederspruch (1826) (1797-1828)
In Memoriam (publ. 1968). Raymond Premru
(b. 1934)

The Trombone Choir
Ivan Mast, Vince Roy, Colin Haydu, Wade Dorsey,
Todd Strynadka, Kathy Macintosh and Chris Taylor

I N T E R M I S S I O N

Concertino for Trombone and Wind Quartet (1954). Raymond Premru
Soliloquy
Pastoral
Toccata

Lisa Nelsen, flute
Joanne Allen, oboe
John Newman, clarinet
Gordon Towell, bassoon
Malcolm Forsyth, conductor

Quintet (1960). Malcolm Arnold
Allegro vivace (b. 1921)
Andante con moto
Con brio

Ross Hill and Bruce Smith, trumpets
Juanita Spears, horn
Greg Parry, tuba

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Mr. Carlson.

The Department of Music
of

The University of Alberta

presents

CHRIS HELMAN, saxophone

Tuesday, April 10, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Circus-Parade (1965)..... Pierre Max Dubois
(b. 1930)

Doug Blackley, percussion

Concerto (1934)..... Alexander Glazunov
(1865-1936)

Judy Lowrey, piano

I N T E R M I S S I O N

Fantaisie pour Saxophone(1978)..... Jeanne Colin

Trio(1928)..... Paul Hindemith
(1895-1963)

Maria Thompson, piano

Andrew Bacon, viola

This recital is presented in partial fulfillment of
the requirements for the Bachelor of Music Degree
for Mr. Helman.

The Department of Music
of
The University of Alberta
presents

MELANIE GALLOWAY, flute

assisted by

HEATHER KLASSEN, piano

Tuesday, April 10, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata in A Major (1886).César Franck
Allegretto ben moderato (1822-1890)
Allegro
Recitativo - Fantasia
Allegretto poco mosso

Sonata in D Major, Op. 94 (1943).Sergei Prokofieff
Moderato (1891-1953)
Scherzo
Andante
Allegro con brio

INTERMISSION

Prelude to "The Afternoon of a Faun" (1895)Claude Debussy
(1862-1918)

Suite in A Minor.Georg Philipp Telemann
Ouverture (1681-1767)
Les Plaisirs
Air à l'Italien
Two Menuets
Réjouissance
Two Passepied
Polonaise
Conclusion

Nancy Bias and Karen Opgenorth, violins
Ron Komarniski, viola
Cheryl Berkowitz, cello

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Ms. Galloway.

There will be a reception following the recital in the Map Room of Lister Hall.

Laura

Backstrom

assisted by Cathy Janakas, piano

cello

5 pm Wednesday, April 11

Convocation Hall Old Arts Building

Largo

Frederic Chopin

Sonata Opus 4

Zoltan Kodaly

Fantasia - Adagio di molto
Allegro con spirito

Concerto in D minor

Edouard Lalo

Intermezzo - Allegro con molto
Rondo - Allegro vivace

I N T E R M I S S I O N

Quintet Opus 114 (Trout)

Franz Schubert

Allegro vivace
Andante
Scherzo
Andantino - theme and variations
Allegro Guisto

Jonathan Paul	violin
Ron Komarinski	viola
Laura Backstrom	cello
Neal Evans	bass
Marguerite Puik	piano

The Department of Music
of
The University of Alberta
presents

HOLLY MALINOWSKI, piano

Thursday, April 12, 1984 at 5:00 p.m.
Convocation Hall, Old Arts Building

Sonata in E Major, L. 23 (1738). Domenico Scarlatti
Sonata in D Major, L. 463 (1738) (1685-1751)
Sonata in E Minor, L. 22 (1738)

Sonata in E-flat Major, Op. 31, No. 3 (1802) Ludwig van Beethoven
Allegro (1770-1827)
Scherzo: Allegretto vivace
Menuetto and Trio: Moderato e grazioso
Presto con fuoco

INTERMISSION

Nocturne, Op. 15, No. 1 (1830)Frédéric Chopin
Etude, Op. 10, No. 12 (1830) (1810-1849)

Excursions, Op. 20 (1944).Samuel Barber
Un poco allegro (1910-1981)
In slow blues tempo
Allegretto
Allegro molto

The Department of Music
of
The University of Alberta
presents

SONATAS FOR VIOLIN AND PIANO

PERFORMERS ARE FROM THE VIOLIN CLASS OF NORMAN NELSON

Friday, April 13, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonata in G Minor for Unaccompanied
Violin (1720). Johann Sebastian Bach
Adagio (1685-1750)
MARTIN BERGER, *violin*

Sonata in A Major for Violin for
Violin and Piano, Op. 100 (1886) Johannes Brahms
Allegro amabile (1833-1897)
Andante tranquillo - Vivace
Allegretto grazioso (Quasi andante)
KAREN OPGENORTH, *violin*
JANET SCOTT-HOYT, *piano* (Faculty)

I N T E R M I S S I O N

Concerto No. 4 in D Major,
K. 218 (October 1775). Wolfgang Amadeus Mozart
Allegro (1756-1791)
Andante cantabile
Rondeau (Andante grazioso - Allegro)
MARTIN BERGER, *violin*
CORINNE CHERRY, *piano*

Sonata No. 1 in D Major,
Op. 12, No. 1 (1797) Ludwig van Beethoven
Allegro con brio (1770-1827)
Tema con variazioni (Andante con moto)
Rondo (Allegro)
ANDREA OPGENORTH, *violin*
BRANDON KONOVAL, *piano*

HARLAN GREEN, Flute
TIJU HAAMER, Piano

PROGRAM

Bouree

D. Scarlatti

Sonata in D

Leonardo Vinci

adagio

largo

pastorella

presto

Serenade, Op. 41

Beethoven

cantata

menuetto & trio

allegro

andante con variazione

allegro

adagio

allegro

Intermission

Variations on a Theme by Rossini

Chopin

Clair de Lune

Debussy

The Swiss Shepherd

Morlacchi

Sonata

allegro malinconico

canzona

presto giocoso

Poulenc

YOU ARE WARMLY INVITED TO SHARE IN AN
AFTERNOON OF BEAUTIFUL FLUTE MUSIC
PLAYED BY HARLAN GREEN, PRINCIPAL
FLUTIST OF THE EDMONTON SYMPHONY

SUNDAY, APRIL 15, 3 p.m.
1981
Convocation Hall, U of A

HARLAN GREEN, Flute

Over 30 years as Principal flutist and frequent soloist with the Edmonton Symphony has given Harlan Green the vast experience and varied background which ideally suit his new solo career.

Harlan has performed on scores of television broadcasts, recorded for dozens of albums as well as played with some of Canada's great bands (including Tommy Banks Big Band). Chamber ensembles are another outlet for his many talents and his versatility extends to being a coveted player for ethnic dance troupes such as the Shumka Dancers who have toured the world.

This concert is part of a tour and will be aired on CKUA FM in Edmonton.

TIIU HAAMER, Piano

A brilliant and exciting pianist, Tiiu Haamer is fast gaining recognition as one of Canada's outstanding musicians. Her credentials include a Doctor of Musical Arts from the University of Michigan where she studied with the famous Hungarian pianist, Gyorgy Sandor.

In the past few months she has performed twice with the Edmonton Symphony, played in concert with Paul Brodie, saxophonist, and aired on CKUA FM in Edmonton, along with numerous other performing engagements as both soloist and chamber musician.

Both Harlan Green and Tiiu Haamer are players with a magical combination of musical sensitivity and virtuosity. As a duo, they are electrifying.

The Department of Music
of
The University of Alberta
presents

DOUG BLACKLEY, percussion

Tuesday, April 17, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Pastorale. Jack H. McKensie
Melanie Galloway, flute

Opus 6, No. 10 Clair Omar Musser
Opus, No. 9

Triptych Motif John Beck

Fantasy on Japanese Wood Prints, Op. 211 Alan Hovhaness
(b. 1911)

Sheila Jones, piano

INTERMISSION

Circus Parade. Pierre Max Dubois
Allegro moderato
Adagio
Allegro

Chris Helman, saxophone

Suite for Marimba. Alfred Fissinger
Mist
Rendezvous in Black
Esch s/ sure
Bastonge Convoy

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Mr. Blackley.

The Department of Music
of
The University of Alberta
presents

BOHDAN HILASH, clarinet

assisted by

WAYNE FESCHUK, piano

and

JACK PINCHIN, percussion

Wednesday, April 25, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Sonate in Es-Dur. Franz Anton Hoffmeister
(1754-1812)

Petite Pièce. Claude Debussy
(1862-1918)

INTERMISSION

Anatomy of a Dream. Sean McAnally
(b. 1961)

Andantino Florent Schmitt
(1870-1958)

Raga Music John Mayer
(b. 1930)

The University of Alberta

Concert Choir

Leonard Ratzlaff, Dirigent

1984 Programm

1984 Konzert-Tournee

- 27. April — Edmonton, Alberta, Kanada
- 1. Mai — Rothenburg
- 2. Mai — München (St. Michaeliskirche)
- 5. Mai — Eggenburg
- 6. Mai — Wien
- 7. Mai — Burghausen
- 10. Mai — Lucerne
- 12. Mai — Sindelfingen
- 13. Mai — Dürnau (Tübingen)
- 15. Mai — Bad Neuenahr
- 16. Mai — Bad Oyenhausen

Die Programmfolge wird jeweils von den hier abgedruckten Stücken,
die in der Originalsprache gesungen werden, zusammengestellt.

I. Geistliche Chormusik

Motetten

ALLELUIA. I HEARD A VOICE

Thomas Weelkes
(1575-1623)

Solist: Scott Hafso, Bariton

Alleluia. Ich hörte eine Stimme wie des Donners, die sprach,
"Heil, und Lob und Ehre und Kraft sei unserm Gott und dem Lamm
von Ewigkeit zu Ewigkeit."

(Offenbarung 5:12,13)

CRUCIFIXUS

Antonio Lotti
(1667-1740)

Er ward gekreuzigt für uns, hat gelitten unter Pontius Pilatus und ward begraben.

HEILIG

Felix Mendelssohn
(1809-1847)

Heilig, heilig, heilig, ist Gott der Herr Zebaoth!
Alle Lande sind seiner Ehre voll. Hosianna in der Höh!
Gelobt sei der da kommt im Namen des Herrn! Hosianna in der Höh!

CHRISTUS FACTUS EST

Anton Bruckner
(1824-1896)

Christus erniedrigte sich selbst, und ward gehorsam bis zum Tode, ja zum Tode
am Kreuz. Darum hat ihn auch Gott erhöht, und hat ihm einen Namen gegeben,
der über alle Namen ist.

(Philipper 2:8,9)

AVE MARIA

Anton Bruckner

Gergrüßet seist du, Maria, voll der Gnaden. Der Herr ist mit dir. Du bist gebenedeit
unter den Weibern, und gebenedeit ist die Frucht deines Leibes, Jesus. Heilige Maria,
Mutter Gottes, bitt' für uns Sünder jetzt und in der Stunde unseres Todes. Amen.

MISSA BREVIS

Giovanni Pierluigi da Palestrina
(1525-1594)

Kyrie

Herr, erbarme Dich unser.
Christus, erbarme Dich unser.
Herr, erbarme Dich unser.

Gloria

Ehre sei Gott in der Höhe, und auf Erden Friede den Menschen, die guten Willens sind. Wir loben Dich. Wir preisen Dich. Wir beten Dich an. Wir verherrlichen Dich. Wir sagen Dir Dank ob Deiner grossen Herrlichkeit. Herr und Gott, König des Himmels, Gott, allmächtiger Vater! Herr Jesus Christus, eingeborener Sohn! Herr und Gott, Lamm Gottes, Sohn des Vaters! Du nimmst hinweg die Sünden der Welt: erbarme Dich unser. Du nimmst hinweg die Sünden der Welt: nimm unser Flehen gnädig auf. Du sitzt zur Rechten des Vaters: erbarme Dich unser. Denn Du allein bist der Heilige, du allein der Herr, du allein der Höchste, Jesus Christus. Mit dem Heiligen Geiste, in der Herrlichkeit Gottes des Vaters. Amen.

Credo

Ich glaube an den einen Gott, den allmächtigen Vater, Schöpfer des Himmels und der Erde, aller sichtbaren und unsichtbaren Dinge. Ich glaube an den einen Herrn Jesus Christus, Gottes eingeborenen Sohn. Er ist aus dem Vater geboren vor aller Zeit. Gott von Gott, Licht vom Lichte, wahrer Gott vom wahren Gott: gezeugt, nicht geschaffen, eines Wesens mit dem Vater; durch Ihn ist alles geschaffen. Für uns Menschen und um unsres Heiles willen ist Er vom Himmel herabgestiegen. Er hat Fleisch angenommen durch den Heiligen Geist aus Maria, der Jungfrau, und ist Mensch geworden. Gekreuzigt wurde Er sogar für uns; unter Pontius Pilatus hat Er den Tod erlitten und ist begraben worden. Er ist auferstanden am dritten Tage, gemäss der Schrift. Er ist aufgefahren in den Himmel und sitzt zur Rechten des Vaters. Er wird wiederkommen in Herrlichkeit, Gericht zu halten über Lebende und Tote: und Seines Reiches wird kein Ende sein. Ich glaube an den Heiligen Geist, den Herrn und Lebensspender, der mit dem Vater und dem Sohne zugleich angebetet und verherrlicht wird; Er hat gesprochen durch die Propheten.
Ich glaube an die eine, heilige, katholische und apostolische Kirche. Ich bekenne die eine Taufe zur Vergebung der Sünden. Ich erwarte die Auferstehung der Toten, und das Leben der zukünftigen Welt. Amen.

Sanctus — Benedictus — Hosanna

Solisten: Ardelle Ries, Sopran; Frances Jellard, Alt; Trent Worthington, Tenor
Heilig, heilig, heilig, ist Gott der Herr Zebaoth! Himmel und Erde
sind erfüllt von Deiner Herrlichkeit. Hosanna in der Höhe!
Hochgelobt sei, der da kommt im Namen des Herrn! Hosanna in der Höhe!

Agnus Dei

Lamm Gottes, Du nimmst hinweg die Sünden der Welt: erbarme Dich unser.
Lamm Gottes, gib uns den Frieden.

Psalmsätze

SINGET DEM HERRN EIN NEUES LIED, SWV 35

Heinrich Schütz
(1585-1672)

Singet dem Herrn ein neues Lied, denn er tut Wunder.
Er sieget mit Seiner Rechten und mit seinem heiligen Arm.
Der Herr lasset sein Heil verkündigen; vor den Völkern lässt er seine
Gerechtigkeit offenbaren.
Er gedenket an seine Gnade und Wahrheit dem Hause Israel; aller Welt
Ende sehen das Heil unsers Gottes.
Jauchzet dem Herren alle Welt, singet, rühmet und lobet!
Lobet den Herrn mit Harfen, mit Harfen und Psalmen;
mit Trommeten und Posaunen jauchzet dem Herrn, dem Könige!
Das Meer brause, und was drinnen ist; der Erdboden, und die drauf wohnen.
Die Wasserströme frohlocken, und alle Berge sind fröhlich vor dem Herrn;
Denn er kommt, das Erdreich zu richten.
Er wird den Erdboden richten mit Gerechtigkeit und die Völker mit Recht. (Der 98. Psalm)
Ehre sei dem Vater und dem Sohn, und auch dem heiligen Geiste,
wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit,
Amen.

LOBET DEN HERRN, ALLE HEIDEN, BWV 230

Johann Sebastian Bach
(1685-1750)

Lobet den Herrn, alle Heiden; preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit.
Alleluia! (Der 117. Psalm)

PSALM 121

Gerhard Krapf
(geb. 1924)

Ich hebe meine Augen auf zu den Bergen.
Von wannen kommt meine Hilfe? Meine Hilfe kommt von dem Herrn,
der Himmel und Erde gemacht hat.
Er wird deinen Fuss nicht gleiten lassen;
und der dich behütet, schläft nicht.
Der Herr behütet dich, der Herr ist dein Schatten
über deiner rechten Hand, dass dich des Tages
die Sonne nicht steche, noch der Mond des Nachts.
Der Herr behüte dich vor allem übel; Er behüte deine Seele.
Der Herr behüte deinen Ausgang und Eingang
von nun an bis in Ewigkeit.

Motetten amerikanischer Komponisten

THE PEACEABLE KINGDOM

Randall Thompson
(geb. 1899)

v. *The paper reeds by the brooks*

Und das Gras an den Wassern verstieben, und alle Saat am Wasser
wird verdorren, und zunichte werden.

(Jesaja 19:7)

vi. *But these are they that forsake the Lord*

Aber ihr, die ihr den Herrn verlasset, und meines heiligen Berges
vergesset . . . Denn ihr sollt in Freuden ausziehen, und im Frieden geleitet
werden. Berge und Hügel sollen vor euch her frohlocken mit Ruhm,
und alle Bäume auf dem Felde mit den Händen klatschen.

(Jesaja 65:11; 55:12)

vii *Have ye not known?*

Wisset ihr nicht? Höret ihr nicht? Ist's euch nicht vormals verkündigt?
Habt ihr's nicht verstanden von Anbeginn der Erde?
Da werdet ihr singen, wie in der Nacht eines heiligen Festes, und euch
von Herzen freuen, als wenn man mit Flötenspiel gehet zum Berge
des Herrn.

(Jesaja 40:21)

(Jesaja 30:29)

Aus der Oper THE MASQUE OF ANGELS

Dominick Argento
(geb. 1927)

Begleiter: Douglas Schalin

Gloria

Sanctus

Spirituals

SOMETIMES I FEEL

Satz, R. Shaw & A. Parker

Solistin: Lori Nowochin

Manchmal komm' ich mir vor wie ein klagend' Täubchen,
ich presse die Hände zusammen und weine. . . .
Manchmal komm' ich mir vor wie ein mutterlos' Kind. . . .
Manchmal kommt's mir vor, als hätt' ich kein Zuhause. . . .
Manchmal komm' ich mir vor wie ein Adler in den Lüften. . . .

HARK, I HEAR THE HARPS ETERNAL

Satz, R. Shaw & A. Parker

solistin: Darlene Schubert

Horch, ich höre ew'ge Harfen klingen am fernen Strand durch der Wellen
tiefes, dunkles Rollen.
Meine Seele trotz des Leides, dunkel wie der Dämm'ung Schatten,
fliegt hinüber zu der fernen Stadt.
Seelen schwebten mir voraus in das Land der edlen Ruhe
und ich hör' ihr Singen in den Wohnungen der Seligen.
Hallelujah, Preis dem Lamm, Lob dem grossen ICH BIN, DER ICH BIN.

II. Weltliche Chormusik

SONGS OF SUMMER AND FALL (SOMMER- UND HERBSTGESÄNGE)

Violet Archer
(geb. 1913)

Blazing Summer Day (Heisser Sommertag)

Es ist heiss, siedend heiss!
Die allgegenwärtige Sonne trifft wie ein ätzender Todesstrahl
jeden Winkel, jede Pore und jede rückstrahlende Fläche.
Selbst im Schatten ist es heiss, siedend heiss!
Die lebenspendende Sonne nimmt in diesen langen Sommertagen
die Erde in Beschlag.
Herrliche frühe Sonnenaufgänge. Herrliche späte Sonnenuntergänge.
Manchmal gleicht der Tag der nie vergehenden Sonne.
Das Vieh sucht den kleinsten Schatten auf oder steht bis zum Bauch
in Sumpflöchern und Erdwellen.
Pferde peitschen sich die lästigen Fliegen vom Leib, die selbst
in der Hitze surren und belästigen.
Wie konnten die Indianer nur die sonnenverbrannte Ebene durchstreifen?
Wie konnte die berittene Polizei in ihren beengenden Uniformen
den grossen Marsch der brackigen Wassertümpel und des unbefahrenen
Präriemeers in der schwelenden, siedenden Hitze überleben?
Es ist heiss! Unglaublich, siedend heiss!

(David Carter)

Prairie September (Prärie-September)

Das Zwitschern und Zwatschern von tausend Amseln, die miteinander
auf einem verlassenem Präriebauernhof schwatzen.
Sie hocken auf Leinen und Drähten und räkeln sich auf der Dachrinne
der Scheune wie kleine, schwatzhafte Maulaffen.
Über den ganzen blassblauen Himmel hin segeln, schweifen
und flitzen sie zur letzten Alberta Synode vor der Abreise.
Ihr Ruf nach Süden gilt auch meinem Herzen.

(David Carter)

THREE CANADIAN FOLKSONGS

Bearb., Derek Healey

1. *Get to Bed* (Geh zu Bett)

Geh zu Bett, aber wozu? Sing ein Liedchen, Sally, kennst du kimeio?
Streck dein Füsschen aus wie eine Hühnerstange, sing ein Liedchen. . .
Alter Stumpf, Bettknopf, Baldrian und Bettchenknöpfken,
Sing ein Liedchen, kennst du kimeio?

Es war ein Mädchen, die wickelte Garn,
Sie wickelte ein Bällchen wie eine Scheune gross.
Alter Stumpf. . .

(Neuschottland)

2. *The Banks of Loch Erin (Am Ufer von Loch Erin)*

Solisten: Cheryl Balay, Alt; Warren Albers, Tenor

Eines Abends aus Vergnügen ging allein ich durch die Fluren
zu Loch Erins Ufer, wo Schönheit und Freude lockten.

Dort sah ich ein schön' Mädlein bei der Arbeit und blieb stehen.
Sie schien die Schönheitsgöttin selbst, der blühende Stern von Belle Isle.

Ich beugt' mich ihrer Schönheit: "Schön Mädlein, wo kommst du her?
Bist du vom Himmel gekommen, Gespiele in Cupids Gefolg'?"

"Mein Junge, dies ist mein Geheimnis: wahr ist's, ich bin ein arm' Kind,
doch kann's mein Herz nicht ertragen, Gelübd' und Versprechen zu brechen.

Drum will im Dienst ich bleiben und Müh und Arbeit tragen
und auf den Gesellen warten, der auf Belle Isle mich verliess."

"Jungfräulein, ich will nicht spassen; wahr ist's, ich hab mich verstellt.
Doch wollt ich dich nur überraschen. Jetzt ist das Versprechen erfüllt.

Dich lieb' ich ja von Herzen, du wohntest schon immer darin.
Für mich gibt's kein anderes Mädel als der blühende Stern von Belle Isle.

(Neufundland)

3. *Danse, Mon Moine, Danse! (Tanz, mein Mönchlein, tanze!)*

Solistin: Jennifer Pfeiffer

Ach, wenn mein Mönchlein nur tanzen wollte, ich gäb' ihm eine Kapuze,
ich gäb' ihm einen Gürtel.

Tanz, mein Mönchlein, tanze, hörst du nicht das Tanzen,
hörst nicht meine Mühle gehr?

Wenn nur mein Mönchlein tanzen wollte, ich gäb' ihm einen Rosenkranz,
ein schönes Buch der Psalmen.

Tanz, mein Mönchlein. . .

Hätt' er nur nicht das Armutsgelübde getan, ich wollt' ihm noch
so viel anderes geben. . .

Tanz, mein Mönchlein. . .

(Quebec)

QUICK, WE HAVE BUT A SECOND (SCHNELL, WIR HABEN NUR EIN WEILCHEN)

Bearb., C.V. Stanford

Schnell, wir haben nur ein Weilchen, füll den Becher bis zum Rand,
Denn Zeit, die Geizige, hat gerufen, und wir müssen gehn.

Halt fest das flüchtige Vergnügen, denn nicht einmal Orpheus' Lied
kann süsse Stunden halten oder zum Leben zurückrufen.

Sie, wie der Becher glänzt, lebendig wie Hebe's Mund,
Wie er sich deiner Lippe naht und errötet über dein Zaudern.

Schämen sollst du dich, wenn je du dich abwendest und unberührt
lässest Becher und Lippen, die liebend dir sich nahen.

(Irland)

Der Concert Choir

Seit seiner Gründung im Jahr 1970 setzt sich der Concert Choir der Universität Alberta aus stimmfähigen Studenten aller Fakultäten zusammen. Betreut von der Musikabteilung der Universität, zählt der Chor 90 Sänger, von denen etwa 45 zu alljährlichen Frühjahrskonzertreisen ausgewählt werden. Seit 1970 erwarb sich der Chor hohes Ansehen im kulturellen Leben der Stadt und der Universität, so gar über die ganze Provinz Alberta. Die jährlichen Konzertreisen — 1977, 1979 und 1984 in Europa — führen den Chor ausser nach West-Kanada auch in die Vereinigten Staaten. Im Zuge ihrer letzten Konzertreise folgte der Chor einer Einladung, innerhalb der Veranstaltungen der Weltausstellung in Knoxville, Tennessee zu konzertieren.

Der Chordirigent, Leonard Ratzlaff, studierte an der Universität Winnipeg und Universität Iowa, wo er gegenwärtig als Doktor-Kandidat immatrikuliert ist. Zahlreiche Lehrgänge unter der Leitung berühmter Dirigenten wie Helmuth Rilling, Robert Shaw und Marcel Couraud erweiterten seine praktische Erfahrung und fachliches Wissen. In den Sommerlehrgängen der Jahre 1980 und 1982 war er als Chorassistent für das Seminar Klassischer Musik (Don Moses, Direktor) in Eisenstadt, Oesterreich, tätig. Professor Ratzlaff lehrt Chormusik und leitet den Concert Choir, Madrigal Singers und die Richard Eaton Singers an der Universität Alberta. Letztere sind ein Oratorienchor, der regelmässig mit dem Symphonieorchester in Edmonton konzertiert.

WIR DANKEN:

The City of Edmonton
Alberta Culture
The University of Alberta
The Alma Mater Fund
Air Canada
Educational Travel, Inc.

Der Concert Choir

Leonard Ratzlaff, Dirigent

SOPRAN

Margo Brault
Sandra Butner
Carmen Corbett
Julie Heroux
Patti Irwin
Nancy Johnson
Kathleen Neudorf
Natalie Onyschuk
Nancy Paranchych
Jennifer Pfeiffer
Ardelle Ries
Darlene Schubert
Shauna Still
Nancy Zemrau

ALT

Jan Arnison
Cheryl Balay
Louise Cournoyer
Jacqueline Dandeneau
Alison Grant
Cathy Grant
Colleen Irwin
Frances Jellard
Heather Kendrick
Lori Nowochin
Gail Olmstead
Marie Szaskiewicz
Michelle Wiart
Shannon Wilkinson

TENOR

Warren Albers
Kevin Biegel
Glen Halls
Douglas McKibbin
Michael Otto
Douglas Schalin
Trent Worthington

BASS

Quinton Hackman
Scott Hafso
Jay Halls
Chris Kubash
Ron Kunz
Gerhard Lotz
Lorne Schmidt
Gerry Schubert
Marcus Schwabe
Fred Talen
Frank Zeritsch

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA
presents

THE CONCERT CHOIR

Leonard Ratzlaff
Conductor

in its annual

GALA CONCERT

FRIDAY, APRIL 27, 1984 at 8:00 p.m.

CONVOCATION HALL,
Old Arts Building

The programme will be selected from the following repertoire.

I. SACRED CHORAL MUSIC

Motets

ALLELUIA. I HEARD A VOICE (Text: Revelations 5:12-13) Thomas Weelkes
(1575-1623)
Soloist: Scott Hafso, baritone

CRUCIFIXUS Antonio Lotti
(1667-1740)

He was crucified for us, suffered under Pontius Pilate, and was buried.

HEILIG Felix Mendelssohn
(1809-1847)

Holy, holy, holy, Lord God of hosts.
Heaven and earth are filled with Your glory.
Hosanna in the highest.

CHRISTUS FACTUS EST (Philippians 2:8-9) Anton Bruckner
(1824-1896)

Christ became obedient for us unto death, even the death of the cross.
Wherefore God also hath exalted Him, and given Him a name which is
above every name.

AVE MARIA Anton Bruckner

Hail, Mary, full of grace. The Lord is with Thee. Thou art blessed
among women and blessed is Jesus, the fruit of Thy womb. Holy Mary,
Mother of God, pray for us sinners, now and in the hour of our death. Amen.

Mass

from MISSA BREVIS Giovanni Pierluigi da Palestrina
(1525-1594)

Kyrie

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Sanctus - Benedictus - Hosanna

Soloists: Ardelle Ries, soprano; Frances Jellard, alto;
Trent Worthington, tenor

Holy, holy, holy, Lord God of hosts. Heaven and earth are filled with
your glory. Hosanna in the highest. Blessed is He who comes in the
name of the Lord. Hosanna in the highest.

Agnus Dei

Lamb of God, you take away the sins of the world: have mercy on us.
Lamb of God, you take away the sins of the world: have mercy on us.
Lamb of God, you take away the sins of the world: grant us peace.

Psalm Settings

SINGET DEM HERRN EIN NEUES LIED, SWV 35 (Psalm 98)

Heinrich Schütz
(1585-1672)

O sing to the Lord a new song, for he has done marvellous things!
His right hand and holy arm have won him victory.
The Lord has made his victory known; he has displayed his righteousness
to all nations.
He has remembered his constancy, his love for the house of Israel.
All the ends of the earth have seen our God's victory.
Make a joyful noise to the Lord, all the earth; break into songs of joy,
sing praises.
Sing praises to the Lord with the lyre and with psalms, with trumpets
and horns, make a joyful noise before the Lord, the king.
Let the sea roar and all its creatures, the world and those who dwell in it.
Let the rivers clap their hands, let the hills sing aloud together
before the Lord; for he comes to judge the earth.
He will judge the world with righteousness, and the peoples with equity.
Glory be to the Father and to the Son, and to the Holy Spirit, as it was
in the beginning, is now and ever shall be; world without end, Amen.

LOBET DEN HERRN, ALLE HEIDEN, BWV 230 (Psalm 117)

Johann Sebastian Bach
(1685-1750)

Praise the Lord, all nations! Extol him, all peoples!
For great is his steadfast love toward us; and the faithfulness
of the Lord endures for ever. Alleluia!

PSALM 121

Gerhard Krapf
(b. 1924)

Soloist: Trent Worthington, tenor

Motets by American composers

from THE PEACEABLE KINGDOM (texts from Isaiah)

Randall Thompson
(b. 1899)

- v. The paper reeds by the brooks
- vi. But these are they that forsake the Lord
- vii. Have ye not known?

from the Opera THE MASQUE OF ANGELS

Dominick Argento
(b. 1927)

Gloria

Accompanist: Douglas Schalin

Sanctus

Spirituals

SOMETIMES I FEEL

arr., R. Shaw, A. Parker

Soloist: Lori Nowochin, alto

HARK, I HEAR THE HARPS ETERNAL

Soloist: Darlene Schubert, soprano

II. SECULAR CHORAL MUSIC

SONGS OF SUMMER AND FALL (Texts: David Carter)

Violet Archer
(b. 1913)

Blazing Summer Day

Prairie September

THREE CANADIAN FOLKSONGS

arr., Derek Healey

Get to Bed (Nova Scotia)

The Banks of Loch Erin (Newfoundland)

Soloists: Cheryl Balay, alto; Warren Albers, tenor

Danse, mon moine, danse! (Quebec)

Soloist: Jennifer Pfeiffer, soprano

QUICK, WE HAVE BUT A SECOND (Irish air)

arr., C. V. Stanford

* * *

The Department of Music
of
The University of Alberta
presents

MING-YEE TAM, piano

Wednesday, May 2, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

Passacaglia (1943). Walter Piston
(1894-1976)

English Suite No. 4 in F major (c.1715) Johann Sebastian Bach
Prelude (1685-1750)
Allemande
Courante
Sarabande
Menuet I
Menuet II
Gigue

Sonata in A flat major, Op. 110 (1821). Ludwig van Beethoven
Moderato cantabile molto espressivo (1770-1827)
Allegro molto
Adagio ma non troppo - Allegro ma non troppo

INTERMISSION

Fantasien, Op. 116 (1892) Johannes Brahms
Capriccio (1833-1897)
Intermezzo
Capriccio
Intermezzo
Intermezzo
Intermezzo
Capriccio

Sonata, Op. 1 (1907-08) Alban Berg
(1885-1935)

This recital is in partial fulfillment of the degree of M. Mus. for Miss Tam.

The Department of Music
of
The University of Alberta
presents

LORENE KOZELUK, clarinet

assisted by

JANE O'DEA, piano

Monday, May 7, 1984 at 8:00 p.m.
Convocation Hall, Old Arts Building

- Sonata, Op. 120, No. 2 (1894)Johannes Brahms
Allegro amabile (1833-1897)
- Sonata in B flat (1959)Arnold Cooke
Allegro moderato (b. 1906)
Scherzando
- Fantasy Piece No. 1, Op. 73 (1849)Robert Schumann
(1810-1856)
- Trio No. 7 for Piano,
Clarinet and Viola (1786)Wolfgang Amadeus Mozart
Andante (1756-1791)
Menuett
Allegretto

Ron Komarniski, viola
Michael Massey, piano

The Department of Music
of
The University of Alberta
presents

THE ACADEMY STRINGS
Norman Nelson, director

PROGRAM

Divertimento for Strings in D Major,
K. 136 (1772) Wolfgang Amadeus Mozart
Allegro (1756-1791)
Andante
Presto

Fantasia No. 6 (30th June 1680). Henry Purcell
(1658-1695)

Suite "Old and Modern Nations" Georg Philipp Telemann
Overture: Andante - Vivace (1681-1767)
Menuet I - Menuet II
Old German
Modern Swedish
Old Danish - Modern Danish
"The Old Women"
Modern German

INTERMISSION

String Sonata No. 6 in D Major (1804). Gioacchino Rossini
Allegro spiritoso (1792-1868)
Andante assai
Tempesta (Allegro)

Serenade for String Orchestra, Op. 20 (1892) Edward Elgar
Allegro piacevole (1857-1934)
Larghetto
Allegretto

Rumanian Folk Dances (1917). Bela Bartok
Allegro moderato (1881-1945)
Allegro
Moderato
Moderato
Allegro
L'Istesso tempo
Allegro vivace

THE ACADEMY STRINGS 1984

1st Violins:

Norman Nelson
Jonathan Paul
Kimberly Fisher
Cathy Boehm

Cellos:

Laura Backstrom
David Wright

Bass:

Neal Evans

2nd Violins:

Elizabeth Ambrock
Martin Berger
Greg Bowker
Becky Whitling

Violas:

Ronald Komarnisky
Glenn Archibald

The Department of Music of the University of Alberta gratefully acknowledges the support, both financial and promotional, of the Government of Alberta (Alberta Culture) in making possible the initial tour of the "Academy String". It wishes to thank the local sponsors for their efforts in co-ordinating this concert, and extends its warmest appreciation to those generous persons who have provided accommodation for our students.